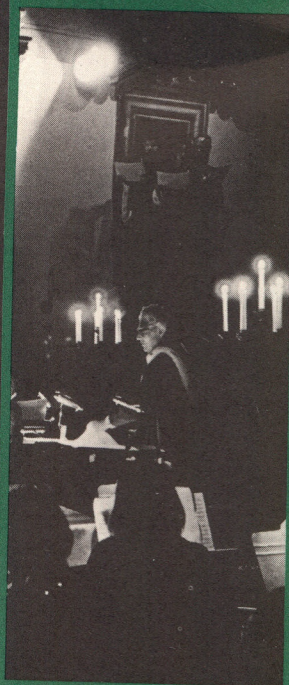


THIRTY-EIGHTH SEASON · JULY 14TH THROUGH JULY 27TH 1975



# Carmel Bach Festival







Carmel Bach Festival  
founded in 1935 by Dene Denny  
and Hazel Watrous

Sandor Salgo  
Music Director and Conductor

PLEASE NOTE  
No tapes or recordings permitted

NO SMOKING  
will be permitted in any part of the  
auditorium (including foyer), stage,  
backstage or dressing room area.

*By order, City of Carmel-by-the-Sea*

LATECOMERS  
will not be seated while the  
performance is in progress.

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*To honor his 20th anniversary as Music Director  
and Conductor of the Carmel Bach Festival,  
this 1975 program is dedicated  
to Maestro Sandor Salgo.*

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Rarely has one man had a greater impact on the evolution and development of a musical institution than Sandor Salgo during his twenty years of inspired leadership of the Carmel Bach Festival.

When he first lifted his baton on Sunset Theatre's podium in the summer of 1956, the Festival had established a fine reputation for quality in California, but was little known outside the state. Most of the artists were drawn from nearby, and the repertoire consisted largely of the established masterpieces of Bach and his contemporaries.

The qualities which Maestro Salgo brought to this situation were adventurousness and courage, exemplary musicianship and scholarship, a passion for excellence, and a rare ability to get along with people; to inspire his musicians and get the best from them and still make the experience joyous and memorable.

The road to the present level of accomplishment was not always smooth. Mr. Salgo advocated reaching ever farther afield to attract the finest talent available, and adding interest and excitement by programming little-known Baroque music and even works by later composers which were based on the Baroque idiom. Such policies

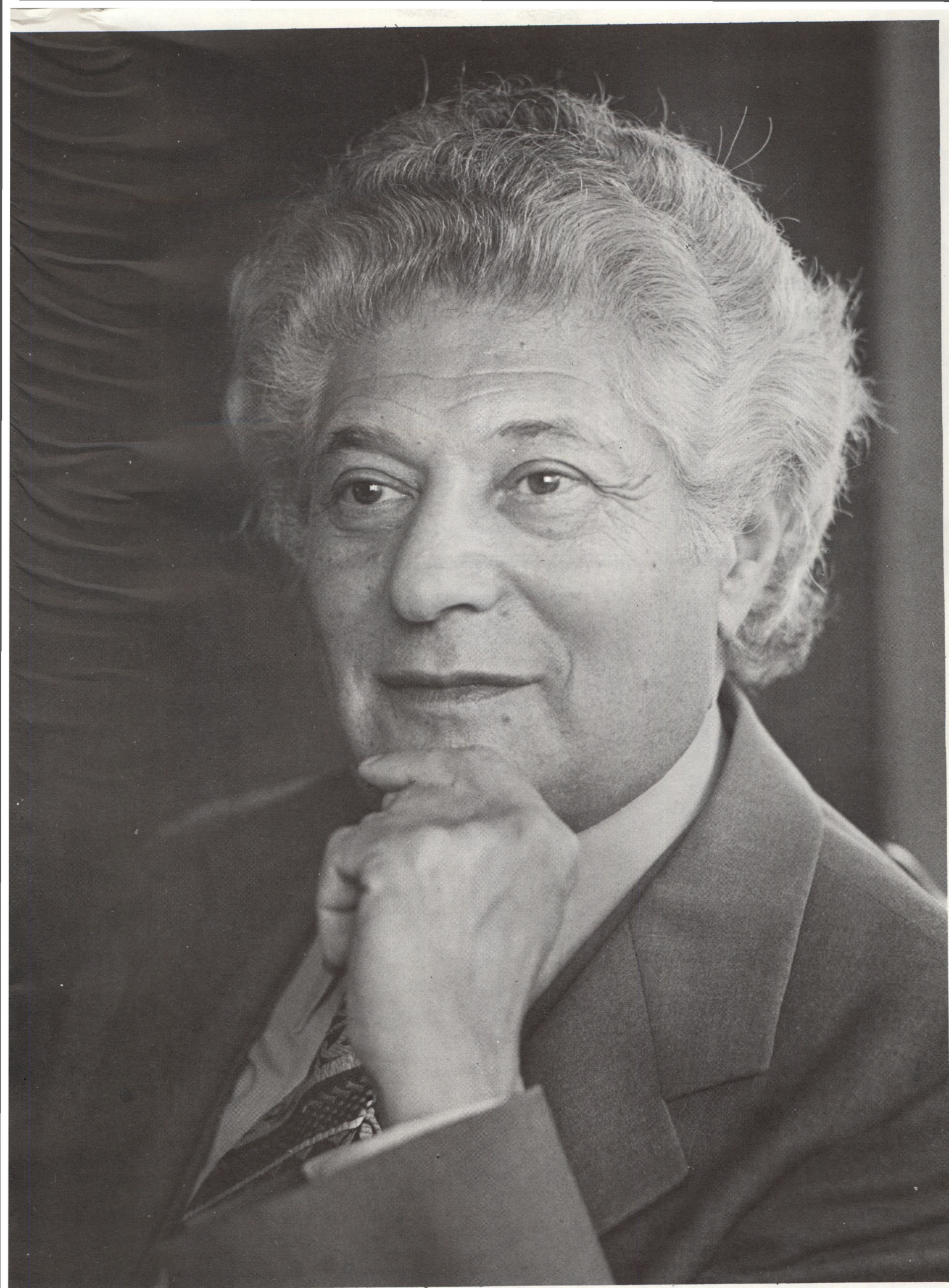
were not always well received by all elements in the community. But the strong public acceptance of the Festival the past few years, even after it was lengthened from ten days to two weeks, has demonstrated that he was right, and we are all the richer for it.

The musicians themselves attest to his unusual qualities as a leader. One soloist from the East has said that rarely has she seen a Festival where people get along so well together. Another has commented that Salgo works with the musicians jointly to realize the intent of the composer, with the integrity of the music always paramount. The fact that year after year prominent artists from Europe and the East, as well as Western cities, come to the Festival at considerable financial sacrifice, indicates the value they place on its unique flavor, for which the Musical Director should receive most of the credit.

We who have watched admiringly while Maestro Salgo and his lovely wife Priscilla have built the Carmel Bach Festival to its present level salute them for their superb accomplishment, and wish them well in many future years of musical enrichment at the service of Johann Sebastian Bach and his peers.

—Arthur L. Dahl







# *Sandor Salgo*

**MUSIC DIRECTOR  
AND CONDUCTOR**

---

"A thoughtful, buoyant, flexible interpreter, a maestro who never becomes too predictable," is one critic's description of Sandor Salgo, who has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956.

Mr. Salgo received the Lloyd W. Dinkelspiel Award in 1974 "for outstanding service to undergraduate education" at Stanford University, where he was Music Director of the Stanford University Opera Theatre and Stanford Symphony Orchestra. He is Music Director and Conductor of the Marin Symphony and of the Music

at the Vineyards series in Saratoga, California, and is currently associated with Dominican College in San Rafael.

A native of Hungary, Mr. Salgo began his conducting career as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the San Francisco Symphony Orchestra, San Francisco Spring Opera, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

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# *The President's Message*

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In this 38th year of the Festival and 20th anniversary year under Maestro Salgo's brilliant leadership, we all have much for which we can be grateful. It seems that as Festival quality continues to grow, more and more people have come for inspiration and enjoyment, and being the unique Festival we are, we have flourished.

Thanks for our survival goes to you — our so generous supporters who, year after year, help meet our annual deficits. We, as the Bach Festival Board, along with musicians, singers, and dedicated volunteers, say once again, thanks!

Some years ago, we announced the formation of the Carmel Bach Festival Endowment Fund, the income of which would be used solely to help meet our rising costs

and, due to our intimate limited seating capacity, help us keep prices as low as possible.

This Endowment Fund is actively growing, and we wish to bring it to your attention. It is a permanent way to help the Festival annually as well as through bequests, wills, trusts, stock transfers, etc. Anyone wishing help or guidance with this type of giving is encouraged to write or call our office as we have competent experts who will be glad to advise.

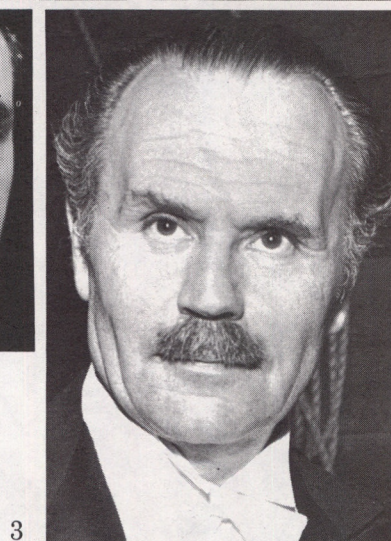
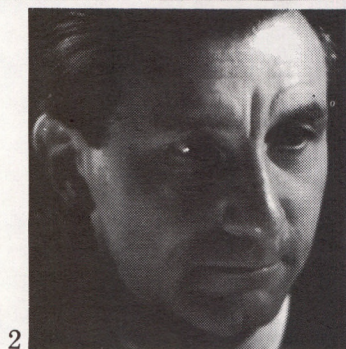
It is an admirable way to secure our success in the years ahead — to insure the very same pleasure and excitement you are about to experience now.

Welcome to Carmel and to the Festival. Have a grand time. "Happy Listening!"

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1. Founders of the Carmel Bach Festival, Dene Denny, left, and Hazel Watrous. 2. Michel Penha, first director, in 1932, of what was to become the Carmel Bach Festival. 3. Gastone Usigli, conductor of the Festival from 1938 until his death in 1956. 4. Ernst Bacon, conductor of the first Carmel Bach Festival in 1935.



1935-1975

# *The Bach Festival Story*

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by Joy E. Belden

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how this grew!

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that the audience contained a nucleus of "participating" listeners who were familiar with each work performed. A rare rapport grew up between musicians and audiences which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the 50-piece Monterey Peninsula Orchestra which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A 50-voice chorale under the direction of Miss Denny herself was also formed and made possible the presentation of many larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops and to enjoy Carmel's excellent restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was most prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.

In 1935 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only 21 years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, harpsichordist and continuo player. In 1973 he retired as general coordinator of the Festival but continues to be its Southern California representative as well as consultant and program editor.

1942: A three-year hiatus occurred during World War II.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to 10 days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

As Festival audiences turn to this year's program they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present and look toward the promise of the future.





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*Coordinator, Assistant Choral Director  
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*Coordinator, Southern California*

**ELEANOR AVILA**  
*Chorus Accompanist*

**LESLIE WEISS**  
*Accompanist, Southern California*

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**FRED TERMAN**  
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*Festival Secretary*

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## *Conductor* Sandor Salgo.

### *Orchestra*

#### **VIOLIN**

Rosemary Waller  
*Concertmaster*  
Mark Volkert  
*Assistant Concertmaster*  
Ruggiero Pelosi  
*Principal, Violin II*

Thomas Baron  
Mark Jordan  
Jeanne Marvin  
Greg Moore  
Christopher Reutinger  
Linda Rose  
Donna Lee Salarpi  
Julianne Schreiner  
Marilyn Robinson Sevilla  
Lawrence Short  
Polly Sweeney

#### **VIOLA**

Thomas Hall  
*Principal*  
Richard D. Colburn  
Paul Frankenfeld  
Janet Lakatos  
Michael Nowak  
Fidel Sevilla

#### **CELLO**

Douglas Davis  
*Principal*  
Shirley Douty  
Jan Gauder  
Erica Whipple

#### **CONTRABASS**

Richard T. Andrews  
*Principal*  
Nancy Griffin

#### **FLUTE**

Louise Di Tullio  
*Principal*  
Martha Blaine

#### **CLARINET**

Richard Waller  
*Principal*  
Theodore Oien

#### **OBOE**

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*Principal*  
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Kenneth Ahrens

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#### **SOPRANO**

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Margaret Clark  
Joyce Cowan  
Dottie Gorman  
Susan Green  
Betsy Hermann  
Sarah Lineberger  
Barbara Mountrey  
Shannon Osborne  
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Brigitta Wray

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Glenna DeWeese  
Terrie Gray  
Anne Hagemeyer  
Linda Purdy  
Carol Starks  
Carolyn Towley

#### **TENOR**

James Hull  
J. Richard Verduin

#### **BASS**

Robert Armstead  
Dyke Garrison  
Richard Gray  
Bruce Grimes  
Alexander Holodiloff  
Morton Jackson  
G. E. Jacobsen  
Les Rhinehart  
George Sackman  
Roy Stegman  
Howard D. Straus

### *Chorale*

#### **SOPRANO**

Arlene Adams  
Charlene Caddick  
Darlene Lawrence  
*Coordinator*  
Lynda Sue Marks  
Caterina Micieli  
Mary-Esther Nicóla  
Margot Power  
Judith Scott  
Diane Thomas  
Margaret Zeleny

#### **ALTO**

Carole Burch  
Glenna DeWeese  
Anne Hagemeyer  
Marcia Hunt  
Celeste Mullen  
Linda Purdy  
Marilyn Savage  
Kathryn Underwood  
Kimball Wheeler

#### **TENOR**

Alan Caddick  
Robert Faris  
Thomas Goleeke  
Warren Hays  
James Hull  
Gary McKercher  
Gregory Wait  
Byron Wright

#### **BASS**

Robert Armstead  
Paul Bergen  
Robert Bernard  
Herbert Cabral  
Duane Clenton Carter  
Marc Clemens  
Bruce Grimes  
Alexander Holodiloff  
Richard Williams



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4



3



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## The Staff

### 1—Priscilla Salgo *Director, Festival Chorale*

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This will mark her 17th year as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 40-member group begins rehearsing in the spring, following special auditions.

In addition to directing the Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly each summer by the Festival and the Lyceum of the Monterey Peninsula. During the last two weeks of June three members of the Festival Chorale, under Mrs. Salgo's supervision, work as clinicians instructing a group of young people aged 15 to 20. Her leadership has inspired these students to make remarkable progress, as is shown each year in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo received bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Sandor Salgo and Wolfgang Stresemann, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle. During the academic year she serves as choir conductor at Sunnyvale Presbyterian Church.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah is a student.

### 2—Kenneth Ahrens *Coordinator, Assistant Choral Director and Librarian*

For the past 12 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. In 1973 he assumed many of the duties previously undertaken by Ralph Linsley and became the Festival's coordinator as well.

Mr. Ahrens received his Bachelor of Music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued

advanced studies and served as assistant organist. A Monterey resident, he heads the music department of Santa Catalina School and is organist and choir director at Bethlehem Lutheran Church in Monterey.

### 3—Rosemary Waller *Concertmaster*

Rosemary Waller returns for her 12th season as concertmaster of the Festival's orchestra. For the past six years she has been principal second violinist of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Miss Waller holds bachelor's and master's degrees in music from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C., and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Festival Orchestra in 1950.

### 4—Valentine Miller *Festival Secretary*

Before assuming the duties of Festival Secretary in early 1972, Val Miller was a staff writer with the Monterey Peninsula Herald for nine years and had previously worked for the Carmel Pine Cone. She grew up in Carmel and ushered at the first Bach Festival in 1935. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous.

### 5—Fred Terman *Stage Manager*

This is Fred Terman's second year as the Festival's stage manager, after having been its assistant stage manager for three years and its lighting technician since 1967. In addition to his long association with the Festival, Mr. Terman has had extensive experience with local theater groups.

A native Californian, Mr. Terman returned to Carmel from the East Coast in 1964 when he became Assistant Professor of Electrical Engineering at the Naval Postgraduate School in Monterey. He is presently completing a Ph.D. thesis at Stanford University on the measurement of computer performance.





**ERIC HERZ HARPSICHORD:** Through the generosity of an anonymous donor, the Festival's new harpsichord is heard for the first time this year.

The handsome instrument was made by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord, with a 16', by the North German builder Hass.

It is made in figured mahogany, inlaid with elm burl.

The veneer is banded with satin wood, holly and ebony. The keyboard has naturals in ebony and sharps in ivory-capped cherry. Disposition of the stops will be found in the list of Historical Instruments on page 40

The Herz harpsichord will be played by Malcolm Hamilton in the concerts of July 14 and 21, as well as in his Lecture-Recitals of July 16 and 23, and by Bess Karp in the concerts of July 17 and 24.



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# *The Program*

## PROGRAM NOTES

**Edward Colby**

Lecturer in Music and Head Librarian, Music Library, Stanford University

**Dr. Raymond Kendall**

Dean, School of Performing and Visual Arts, U.S. International University, San Diego

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## I. Cantata, "Gott ist mein König," BWV 71

J. S. Bach  
(1685-1750)

Chorus: Gott ist mein König (God is my King)  
Aria (Tenor) with Chorale: Ich bin nun achtzig Jahr  
(I am now fourscore years old)  
Chorus: Dein Alter sei wie deine Jugend (Thine old age  
be as thy youth)  
Arioso (Bass): Tag und Nacht is dein (The day and the  
night are thine)  
Aria (Alto): Durch mächtige Kraft (Through power  
and might)  
Chorus: Du wollest dem Feinde nicht geben (Deliver not  
the soul of thy turtle-dove to the wicked)  
Chorus: Das neue Regiment (All hail to the new regime)

SHEILA NADLER, *Alto*  
WILLIAM WAHMAN, *Tenor*  
DOUGLAS LAWRENCE, *Bass*

*The Chorale melody is sung by* MARGARET ZELENY,  
DIANE THOMAS and CATERINA MICIELI  
FESTIVAL CHORUS, CHORALE AND ORCHESTRA

## II. Concerto for Violin and Oboe, BWV 1060, in C minor

J. S. Bach

Allegro  
Adagio  
Allegro

STUART CANIN, *Violin*  
RAYMOND DUSTÉ, *Oboe*

## III. Concerto for Harpsichord, H. XVIII, No. 11, in D Major

Joseph Haydn  
(1732-1809)

Vivace  
Un poco adagio  
Rondo all' Ungherese

MALCOLM HAMILTON, *Harpsichord*

## INTERMISSION

## IV. Magnificat, BWV 243

J. S. Bach

Chorus: Magnificat anima mea (My soul doth magnify  
the Lord)  
Aria (Mezzo-Soprano): Et exultavit spiritus meus  
(And my spirit hath rejoiced)  
Aria (Soprano): Quia respexit (For He hath regarded  
the low estate of His handmaiden)  
Chorus: Omnes generationes (All generations)  
Aria (Bass): Quia fecit mihi magna (For He that is  
mighty hath done great things)  
Duet (Alto, Tenor): Et misericordia (And His mercy is  
on them that fear Him)  
Chorus: Fecit potentiam (He hath shown strength  
and scattered the proud)  
Aria (Tenor): Deposuit potentes (He hath put down  
the mighty)  
Aria (Alto): Esurientes implevit bonis (He hath filled  
the hungry with good things)  
Terzett (Soprano, Mezzo-Soprano, Alto): Suscepit  
Israel (He hath holpen His servant Israel)  
Chorus: Sicut locutus est (As He spake to our  
forefathers)  
Chorus: Gloria patri (Glory be to the Father, and to  
the Son, and to the Holy Ghost)

MARY-ESTHER NICÓLA, *Soprano*

LINDA PURDY, *Mezzo-Soprano*

JAMES HULL, *Tenor*

DOUGLAS LAWRENCE, *Bass*

*Terzett:*

MARY-ESTHER NICÓLA, LINDA PURDY, MARCIA HUNT

LOUISE DI TULLIO, MARTHA BLAINE, *Flute*

RAYMOND DUSTÉ, *Oboe d'Amore*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. The inauguration of a new city council in the Alsatian community of Mühlhausen on February 4, 1708 provided the occasion for the composition of the grand "motetto," "Gott ist mein König." The same circumstance and the prestige of the city council afforded this cantata the added distinction of being the only one of Bach's works in this category published during his lifetime.

In accordance with its public ceremonial character, "Gott ist mein König" is scored for powerful vocal and instrumental forces: two choruses — a large and "soloistic" small chorus — three trumpets, timpani, two flutes, two oboes, strings and organ. The text sets forth two basic ideas: God's protection of the Free Imperial City of Mühlhausen and the symbolic relation of age and youth to the Old and New Testaments, the choral fugue, "Thine old age be as thy youth," standing in the center of the cantata.

— E. C.

II. The original of this concerto, scored either for two violins or for oboe and violin, has been lost. Bach reworked the substance of the concerto as a concerto for two harpsichords.

Max Schneider and Max Seiffert, working independently, have reversed Bach's procedure, thus restoring this concerto to a form close to its original state.

— E. C.

III. Composed in 1782, the D major keyboard concerto is scored for strings plus oboes and horns in pairs. It is a graceful work with unusual variety and contrast.

The middle movement derives from the thematic material of the first eight measures, as well as from a simple motif in which the same note is repeated six times, expanding into a dialogue between the solo instrument and the orchestra.

Most entertaining of all is the closing rondo "in the Hungarian manner," two of whose contrasting sections are in the minor key. The second of these is so full of impassioned strength as to remind the listener of 19th century Romantic style. Both the first and second movements have cadenzas, in which the virtuosity of the soloist has full play.

— R. K.

IV. In Bach's Magnificat each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement. The Magnificat opens with orchestra and chorus singing loud praises. "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus, "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the text as faithfully as do those already described. The "Gloria Patri" with which Bach concludes his Magnificat sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work. The present version of the Magnificat was composed in Leipzig in 1723 and was performed on the first feast day of Christmas.

— E. C.



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**Tuesday, July 15** 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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**THE WELL-TEMPERED CLAVIER (I)**  
**JOHANN SEBASTIAN BACH (1685-1750)**

**MALCOLM HAMILTON, Harpsichord**

Preludes and Fugues, BWV 846-857

Book I: No. 1, in C major  
No. 2, in C minor  
No. 3, in C sharp major  
No. 4, in C sharp minor  
No. 5, in D major  
No. 6, in D minor

No. 7, in E flat major  
No. 8, in E flat minor  
No. 9, in E major  
No. 10, in E minor  
No. 11, in F major  
No. 12, in F minor

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**Tuesday, July 15** 3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

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**MUSIC FROM ST. MARK'S CATHEDRAL**

**DR. RAYMOND KENDALL**

*Dean, School of Performing and Visual Arts*  
*U.S. International University, San Diego*

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**Tuesday, July 15** 8:00 p.m. Concert/Sunset Theatre

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- I. **Concerto for Flute, Wq. 22, in D minor** C. P. E. Bach  
Allegro (1714-1788)  
Un poco andante  
Allegro di molto

LOUISE DI TULLIO, *Flute*  
FESTIVAL ORCHESTRA

- II. **Brandenburg Concerto No. 6, BWV 1051, in B flat major** J. S. Bach  
Allegro (1685-1750)  
Adagio ma non troppo  
Allegro

MYRA KESTENBAUM, THOMAS HALL, *Solo Viola*  
SALLY KELL, SELINA CARTER, *Viola da Gamba*  
DOUGLAS DAVIS, *Cello*  
Continuo: BESS KARP, *Harpsichord*  
RICHARD T. ANDREWS, *Contrabass*

- III. **Concerto for Horn in D major** Leopold Mozart  
Allegro moderato (1719-1787)  
Andante  
Allegro

ARTHUR KREHBIEL, *Horn*

**INTERMISSION**

- IV. **"La Ritirata di Madrid," G. 453, for Strngs and Guitar, in C major** Luigi Boccherini  
Allegro maestoso assai (1743-1805)  
Andantino  
Allegretto  
Maestoso e lento

ROSEMARY WALLER *Violin*  
MARK VOLKERT, *Violin*  
THOMAS HALL, *Viola*  
DOUGLAS DAVIS, *Cello*  
GEORGE SAKELLARIOU, *Guitar*  
FESTIVAL ORCHESTRA

I. Carl Philipp Emanuel Bach, known as the Berlin or Hamburg Bach because of the major posts he held in these cities, was the third and most famous son of Johann Sebastian. After studying philosophy and law, he eventually returned to his first love, music. At 26 he became chamber-musician and harpsichordist for Frederick the Great; he later succeeded Telemann in Hamburg.

The musical substance of the D minor Flute Concerto is identical with a "Concerto per il Cembalo concertato . . ." With 18th century economy, C. P. E. Bach included the flute concerto among 11 in this form; the cembalo or harpsichord concerto among 52 featuring this instrument. The accompaniment for the flute concerto is for strings only, while the keyboard work adds two horns.

Louise Di Tullio adds some of her own thoughts to Kurt Redel's 1958 cadenza. The work is in three movements: Allegro, Un poco andante and Allegro di molto. The Andante is in D major, while the outer movements are in D minor.

C. P. E. Bach's compositional style might be termed elegant and pleasing, far lighter and less complicated than that of his famous father.  
— R. K.

II. Although we have no definite information regarding the motivation for the choice of the various instrumental groups employed in the six Brandenburg concertos, the exploration of instrumental sonorities appears to be a strong factor. In Concerto No. 6 all of the instruments are comparatively low in pitch, the highest note sounded being two-lined G. This final concerto is one of the three in which concertino and ripieno are practically one and the same; and it is in motivic interplay rather than in the distinct separation of instrumental groups that we find the writing characteristic of a concerto grosso.

The first movement opens with an interlocking canon between the two violas at the unison over a steady eighth-note motion in the lower instruments, and this is followed by a motive in which the rhythmic pattern is reversed. The Adagio, on the other hand, is structured on a ground bass shadowed by the cello, over which the violas weave their imitatively melodic lines. The gambas, absent from the slow movement, join in the gigue-like finale, in which the steady tread of the opening Allegro is reestablished as a hallmark of the ritornello.  
— E. C.



III. Leopold Mozart was a poor bookbinder's son who went to study law in Salzburg, giving music lessons on the side. He became an excellent violinist, playing in the prince-archbishop's orchestra, eventually becoming court composer and assistant chapelmaster. Of seven children, only two — Wolfgang Amadeus and his sister "Nannerl" — survived their first year.

His output as a composer included 12 oratorios, many symphonies, of which 18 were published, operas, pantomimes, serenades, divertimenti, concerti, chamber music and piano music, plus of course his celebrated violin-method, "Versuch einer gründlichen Violinschule."

First published in 1965, the Horn Concerto requires a unique brand of virtuosity, for it is scored almost an octave higher than the four horn concerti by Leopold's famous son.

Its movements, Allegro moderato, Andante and Allegro, display the horn as a mirror of the kind of agile figuration which lies well for strings, but which makes extreme demands of the hornist, who must remain calm and elegant amidst all that is expected of him. — R. K.

IV. Boccherini spent the last eight years of his life in Madrid, where his patrons included Lucien Buonaparte, ambassador of the French Republic in the Spanish city, as well as the Marquis

Benavente. It was for the latter and other wealthy amateurs that Boccherini made guitar arrangements based on some of his earlier compositions. The story of "La Ritirata di Madrid" is complicated, but fascinating.

Boccherini drew upon an earlier quintet with two violas (G. 384) in composing a Piano Quintet (Op. 56, No. 3; G. 409) in 1797. Then, in 1799, he transcribed the three movements of this Piano Quintet into Quintet No. 9 for Guitar and Strings (G. 453). But to the new guitar quintet, which we hear as a concerto, Boccherini added a fourth movement, a set of variations on the "Retreat of Madrid." And where did this additional movement come from? From a still earlier Quintet with two cellos (Op. 30, No. 6; G. 324).

Boccherini made only two attempts to write "program" or descriptive music: "The Aviary" (G. 276) and "La Ritirata di Madrid," which is literally a military retreat — marching music for a return to barracks. It begins softly in the distance, gets louder and eventually fades again.

Boccherini was opposed to the publication of the work, feeling it would be considered trivial, outside the circumstances for which it was written. A special piece for his amateur patrons, yes; trivial, no! — R. K.

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## Wednesday, July 16 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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STUART CANIN, *Violin*

MYRA KESTENBAUM, *Viola*

JANET GUGGENHEIM, *Piano*

Sonata for Violin and Clavier, No. 4,  
BWV 1017, in C minor

Siciliano: Largo

Allegro

Adagio

Allegro

Duo No. 1 for Violin and Viola,  
K. 423, in G major

Allegro

Adagio

Rondo: Allegro

J. S. Bach  
(1685-1750)

W. A. Mozart  
(1756-1791)

Sonata for Violin and Piano, Op. 12,  
No. 1, in D major

Allegro con brio

Theme and Variations: Andante con moto

Rondo: Allegro

L. van Beethoven  
(1770-1827)

Steinway piano loaned through the courtesy of  
Santa Catalina School

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## Wednesday, July 16 3:00 p.m. Lecture-Recital/Sunset Theatre

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### THE HARPSICHORD AND ITS LITERATURE

DR. MALCOLM HAMILTON

Italian Concerto, BWV 971, in F major  
1st movement: Allegro

J. S. Bach  
(1685-1750)

Concerto after Alessandro Marcello, BWV 985  
2nd movement: Adagio

J. S. Bach

Air and Variations,  
"The Harmonious Blacksmith"

G. F. Handel  
(1685-1759)

Ground in C minor

Henry Purcell  
(c. 1659-1695)

Le Rossignol-en-amour

François Couperin  
(1668-1733)

La Poule

Jean-Philippe Rameau  
(1683-1764)

Le Tambourin

Jean-Philippe Rameau

Three 17th-Century  
Polish Folk Dances

arr. Wanda Landowska

Four Sonatas

G minor, Longo 49

D minor, Longo S. 12

C major, Longo 358

D major, Longo 261

Domenico Scarlatti  
(1685-1757)



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**Wednesday, July 16****10:00 p.m.****Founders' Memorial Concert  
Carmel Mission Basilica**

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**MUSIC FROM ST. MARK'S CATHEDRAL****SANDOR SALGO, Conductor****PRISCILLA SALGO, Assistant Conductor****KENNETH AHRENS, Organ****FESTIVAL CHORALE AND ORCHESTRA****Musica dulci sono**

O Music, with your sweet sound—the heavenly  
spirit in song . . .

**Cipriano de Rore  
(1516-1565)****Kyrie eleison**

(Mass, "In illo tempore," a 6, 1610)

**C. Monteverdi  
(1567-1643)****Canzona per sonar noni toni**

(For double String Orchestra)

**G. Gabrieli  
(1557-1612)****Quem vidistis pastores?**

(Christmas motet for eight-part Double Chorus)  
Whom did you see, shepherds?

**A. Gabrieli  
(1520-1586)****Cantabo Domino in vita mea**

(Motet for Tenor, Violin and Continuo)

I will sing to the Lord as long as I live.

**Heinrich Schütz  
(1585-1672)****GREGORY WAIT, Tenor****ROSEMARY WALLER, MARK VOLKERT, Violin****Beatus vir (Psalm 112,**

for Double Chorus and two Orchestras)

Happy is the man

**A. Vivaldi  
(c. 1675-1741)****Fili mi Absalon (Symphonia Sacra No. 13,**

for Bass, four Trombones and Continuo)

Absalom, my son, would that I had died for thee!

**H. Schütz****DOUGLAS LAWRENCE, Bass****Warum toben die Heiden (Psalm 2,**

for four Choirs)

Why do the heathen rage?

**H. Schütz****Crucifixus, for eight-part Chorus****Antonio Lotti  
(1667-1740)****Nunc dimittis (Motet for three Choirs)**

Now lettest thou thy servant depart in peace

**G. Gabrieli**

A Venetian School of Flemish and Italian composers was active in and around Venice from the early 16th century well into the 18th century. It was inaugurated by Adriaen Willaert (c. 1485-1562) and included Cipriano de Rore, both Andrea and Giovanni Gabrieli, Claudio Monteverdi, Antonio Lotti; even Antonio Vivaldi and Heinrich Schütz.

Stylistic characteristics of the Venetian School included more chromaticism, freer use of modulations; above all, broad masses of sound, polychoral treatment, including two or more choruses, echo effects, and more and more use of instruments. The great Byzantine church dedicated to St. Mark, facing the enormous Piazza San Marco in Venice, was the home ground for most of these composers. It had an organ in each arm of the edifice, with space for large choirs. No wonder antiphonal music flourished here!

The Founders' Memorial Concert this year is devoted to works of the major composers who were influenced by St. Mark's Cathedral.

De Rore was a pupil of Willaert, whom he succeeded as Maestro di Cappella in 1563.

Monteverdi entered the service of the Duke of Mantua in 1603, and visited Rome in 1610. In 1613 he succeeded Martinengo as Maestro di Cappella at St. Mark's.

Giovanni was the nephew and most famous pupil of Andrea Gabrieli. In 1584 he succeeded Merulo as first organist at St. Mark's, where he remained until his death 28 years later.

Andrea, the elder Gabrieli, was a student of Willaert. He became a chorister in St. Mark's in 1536. In 1566 he succeeded Annibale as organist in St. Mark's, and was himself the teacher of his famous nephew, Giovanni Gabrieli, as well as of Hans Leo Hassler.

Schütz worked for three years (1609-1612) as a pupil of Giovanni Gabrieli; thus he was intimately acquainted with the Venetian style as well as with the instrumental possibilities in use at St. Mark's Cathedral. He also made frequent visits to Italy in his later years.

Antonio was son and pupil of Giovanni Vivaldi, who was a violinist in the orchestra at St. Marks. Beginning in 1709, Antonio was Professor of Violin at the girls' conservatory of the Ospitale della Pietà; later Maestro di Concerti at the same institution between 1716-1720 and later between 1736 and 1740.

Lotti was a pupil of Legrenzi at Venice. In 1667 he became a chorister at San Marco; in 1692, the second organist; between 1704 and 1736 he was the first organist, finally Maestro di Cappella. Between 1683 and 1719 Lotti brought out 17 operas in Venice. His most famous work was a four-part "Miserere," with a 12-part "Crucifixus."  
— R. K.

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**Thursday, July 17****11:00 a.m.****Recital/Parish Hall, All Saints' Episcopal Church**

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**GITA KARASIK, Piano****Capriccio on the departure of a beloved brother  
BWV 992, in B flat major****J. S. Bach  
(1685-1750)**

1. His friends coax him to give up the journey.
2. They describe the various accidents that might befall him.
3. They join in a lament.
4. Seeing that there is no help for it, they come to say goodbye.
5. The song of the postilion.
6. Fugue, imitating the post-horn.

**Four Sonatas (to be announced)****D. Scarlatti****Chromatic Fantasy and Fugue,  
BWV 903, in D minor****J. S. Bach****Sonata, H. XVI, No. 49 in E flat major**

**Allegro**  
**Adagio e cantabile**  
**Finale: Tempo di menuet**

**Joseph Haydn  
(1732-1809)****Italian Concerto, BWV 971, in F major**

**Allegro**  
**Andante**  
**Presto**

**J. S. Bach**

Steinway piano loaned through the courtesy of  
Santa Catalina School







# Thursday, July 17 3:00 p.m. Organ Recital/Bethlehem Lutheran Church

THOMAS HARMON, *Organ*

*assisted by*

MARGOT POWER, *Soprano*

Third Part

of the

CLAVIER-ÜBUNG

Johann Sebastian Bach (1685-1750)

The settings for an organ with 2 manuals and pedal

Prelude for the Full Organ, BWV 552<sup>1</sup>

Kyrie, God the Father unto Eternity, BWV 669

Cantus Firmus in the Soprano, for 2 Manuals and Pedal  
Monophonic Chorale setting from the "Neue Leipziger  
Gesangbuch," 1682\*

Christe, Savior of all the World, BWV 670

Cantus Firmus in the Tenor, for 2 Manuals and Pedal  
Chorale harmonization by J. S. Bach

\*A setting of the chorale melody will be sung in German to  
introduce each organ setting.

Kyrie, God the Holy Spirit, BWV 671

In 5 voices, Cantus Firmus in the Bass, with the Full Organ  
Chorale harmonization by J. S. Bach

To God alone on High be Glory, BWV 676

For 2 Manuals and Pedal  
Chorale setting by Johann Walther

These are the Holy Ten Commandments, BWV 678

Cantus Firmus in Canon, for 2 Manuals and Pedal  
Chorale harmonization by J. S. Bach

We all believe in one God, BWV 680

Full Organ with Pedal  
Chorale setting by Johann Walther

Our Father, Who art in Heaven, BWV 682

Cantus Firmus in Canon, for 2 Manuals and Pedal  
Chorale harmonization by J. S. Bach

Christ, our Lord, to Jordan came, BWV 684

For 2 Manuals and Cantus Firmus in the Pedal  
Chorale setting by Johann Walther

In deepest need I cry to Thee, BWV 686

In 6 voices on the Full Organ with Double Pedal  
Chorale harmonization by J. S. Bach

Jesus Christ, our Savior, BWV 688

For 2 Manuals and Cantus Firmus in the Pedal  
Chorale harmonization by J. S. Bach

Fugue in 5 Voices for the Full Organ with Pedal, BWV 552<sup>2</sup>

# Thursday, July 17 8:00 p.m. Concert/Sunset Theatre

I. Concerto for Two Harpsichords,  
BWV 1061, in C major

(Allegro)  
Adagio ovvero Largo  
Fuga: (Allegro)

J. S. Bach  
(1685-1750)

BESS KARP, *Harpsichord*  
MALCOLM HAMILTON, *Harpsichord*  
FESTIVAL ORCHESTRA

II. Concerto for Viola in G major

Largo  
Allegro  
Andante  
Presto

G. P. Telemann  
(1681-1767)

MYRA KESTENBAUM, *Viola*

INTERMISSION

III.

THE MUSIC MASTER

(Il Maestro di Musica)

GIOVANNI BATTISTA PERGOLESI (1710-1736)

English translation by

JOHN GUARNIERI AND MICHAEL GALLUP

SANDOR SALGO

Music Director

KEITH LANGSDALE

Stage Director

WILLIAM EDDELMAN

Set and Costume Designer

JIM KIENITZ

Technical Director and Lighting Designer

LESLEY SKANNAL

Costume Execution

Lauretta . . . . . JACQUELYN BENSON  
Lamberto . . . . . JOHN GUARNIERI  
Colagianni . . . . . MICHAEL GALLUP

The action takes place in a music-room and in a garden,  
somewhere in Italy, in the early 18th Century.

I. It is possible that the C major concerto was planned for the  
two keyboard instruments alone, then strings added, not only to  
provide contrast, but to increase the substance of the concerto  
when both are heard together.

Karl Geiringer describes the opening movement as follows:  
"At the beginning the two soloists cooperate peacefully, taking  
turns in dealing with the thematic material . . . a lively chase  
ensues, in which none of the protagonists seems willing to let  
go of the theme . . . the movement comes to a close with two  
slow measures of typically Baroque grandeur."

The Adagio is in the dotted rhythm of a "siciliano," and is  
scored for the two solo instruments without accompaniment.

Bubbling over with joy and wit, the final fugue gives each  
of the four statements of its "subject" to one harpsichordist's  
hand. The listener is left relaxed and delighted. — R. K.

II. Georg Philipp Telemann was a prolific composer, even in  
an era when composers were expected to produce new works  
for every imaginable occasion. He wrote over 600 cantatas and  
motets, 44 Passions, 50 operas, 300 concertos and suites along  
with dozens of still unpublished keyboard pieces, trio sonatas  
and birthday or anniversary works for his patrons.

Telemann was the godfather of Carl Philipp Emanuel Bach,  
and a respected friend of Johann Sebastian Bach.

The G major Concerto is one of the earliest concertos for  
the viola, and is cast in the mold known as "Sonata da chiesa":  
slow-fast-slow-fast. Hence the movements are designated Largo-  
Allegro-Andante-Presto. Aside from the solo cadenzas, the  
viola line stands out less for its instrumental acrobatics than for  
Telemann's careful scoring, which never allows the accompany-  
ing strings to obscure the solo viola.

Myra Kestenbaum has added a tasteful amount of orna-  
mentation, since the concerto does not lend itself to too many  
frills and ornaments. — R. K.

III. After the death of Giovanni Battista Pergolesi at the age of  
26, a sort of Pergolesi-fever swept Europe. His opera buffa, "La  
Serva Padrona," had become the best known, most imitated work  
of its kind. To own a manuscript of the divine Pergolesi became  
a fetish among collectors. As Marcello said of music copyists in  
"Il Teatro alla moda" (1722), "They will sell to foreigners, who  
want good operatic arias, any old papers, under the names of  
the best masters."



Another practice made it difficult to determine who composed all or any part of a specific "intermezzo" or short comic opera. Each producer, conductor or singer inserted his favorite aria, duet or concerted pieces, using either the words of the current libretto, or providing new ones. Hence in the 18th century, "... after an opera buffa had been in circulation for a few years, nobody was at all sure whose it was, and only a fraction of the original music was left." It was a case of survival of the fittest!

Careful research by Frank Walker, particularly "Two Centuries of Pergolesi Forgeries and Misattributions," in "Music and Letters" for October, 1949, revealed that the intermezzo, "Il Maestro di Musica" ("The Music Master"), performed in Paris in 1753 as a work by Pergolesi, "... was not by him, and consisted only of a condensed and adulterated version of Pietro Auletta's opera buffa, 'Orazio,' first produced in Naples in 1737."

Further, reports Walker, the work is "... much too long for an 'intermezzo,' employs three singing characters and a chorus besides; yet it is much too short for a Neapolitan 'Commedia in Musica.'"

All this is of little consequence, for to hear "The Music Master" is to experience bright, attractive music, the best from many pens, probably including that of Pergolesi himself.

The story is charmingly simple: Lamberto, a Venetian singing teacher, has a pupil, Lauretta, with whom Lamberto is in love. Lauretta is ambitious beyond her abilities; Lamberto, wishing to keep her nearby, insists she is unready as a finished singer.

Enter Colagianni, an impresario, who is attracted by Lauretta and wishes to take her to Naples. Lamberto protests, but Colagianni says her beauty and grace will make up for her inexperience as a singer. After much by-play, coquetry and threats, Lamberto marries Lauretta and all ends well. — R. K.

# Friday, July 18

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

## THE WELL-TEMPERED CLAVIER (II)

JOHANN SEBASTIAN BACH (1685-1750)

MALCOLM HAMILTON, *Harpsichord*

Preludes and Fugues, BWV 858-869

Book I: No. 13, in F sharp major  
No. 14, in F sharp minor  
No. 15, in G major  
No. 16, in G minor  
No. 17, in A flat major  
No. 18, in G sharp minor

No. 19, in A major  
No. 20, in A minor  
No. 21, in B flat major  
No. 22, in B flat minor  
No. 23, in B major  
No. 24, in B minor

# Friday, July 18

8:00 p.m. Concert/Sunset Theatre

### I. Cantata, "Lobe den Herren," BWV 137

J. S. Bach  
(1685-1750)

- Verse I. Chorus: Lobe den Herren, den mächtigen König der Ehren (Praise the Lord, the mighty King of Glory)  
Verse II. Aria (Alto): Lobe den Herren, der Alles so herrlich regieret (Praise the Lord, who so mightily rules all creation)  
Verse III. Duet (Soprano, Bass): Lobe den Herren, der künstlich und fein dich bereitet (Praise the Lord, who creates us in His perfect image)  
Verse IV. Aria (Tenor): Lobe den Herren, der deinen Stand sichtbar gesegnet (Praise the Lord, who has blessed you bountifully)  
Verse V. Chorale: Lobe den Herren, was in mir ist (Praise the Lord, all that is in me)

DIANE THOMAS, *Soprano*  
SHEILA NADLER, *Alto*  
WILLIAM WAHMAN, *Tenor*  
DOUGLAS LAWRENCE, *Bass*

ROSEMARY WALLER, *Violin*  
RAYMOND DUSTÉ, JEAN STEVENS, *Oboe*  
EDWARD HAUG, *Trumpet*  
FESTIVAL CHORALE AND ORCHESTRA

### II. Concerto for Clarinet, K. 622, in A major

W. A. Mozart  
(1756-1791)

Allegro  
Adagio  
Allegro

RICHARD WALLER, *Clarinet*

### INTERMISSION

### III. LECTURE-CONCERT THE ART OF THE DANCE IN THE PERFORMANCE OF BACH

WENDY HILTON, *Dancer*  
VIRGINIA HUTCHINGS, *Piano*

### L'Allemande (1702)

Dance by Louis Pécour

André Campra (?)  
(1660-1744)

"The Allemande" was danced by M. Ballon and Mlle. Soubligny in the ballet "Fragments de M. de Lully." The tune appears in a manuscript score in the Bibliothèque Nationale in Paris, which contains other music by Campra. It became one of the most popular ballroom dances and appears in dance collections throughout the 18th century.

### Le Passepied (First published in 1700)

Anonymous

Dance by Louis Pécour

### Gigue de Roland (First published in 1700)

Dance by Raoul Auger Feuillet

J.-B. Lully  
(1632-1687)

### Gigue lente (First published in 1704)

Dance by Louis Pécour

André Campra

### WORKS OF J. S. BACH (1685-1750)

Allemande (French Suite, BWV 817, in E major)

Courante (English Suite, BWV 806, in A major)

Menuet in G minor (Clavierbüchlein für Wilhelm Friedemann Bach)

Passepied, Bourrée and Gigue (Overture in the French Manner, BWV 831, in B minor)

Loure (French Suite, BWV 816, in G major)

I. This stirring cantata for the 12th Sunday after Trinity comprises solo and ensemble settings of five stanzas of Joachim Neander's hymn, "Lobe den Herren, den mächtigen König der Ehren," probably written in 1732. Bach's scoring, for four solo voices, chorus and an accompanying orchestra of two oboes, three trumpets, timpani, strings and continuo, was completed in Leipzig sometime between 1732 and 1747.

Both this cantata and the motet, "Fürchte dich nicht," to be heard on Saturday evening's concert, are chorale fantasies, in which the chorale melody itself appears in each stanza-setting, with elaborate figuration in the other parts. It is a style which Bach used in many of his organ compositions.

Three trumpets, timpani and strings give an exultant mood to the first stanza. The chorale melody is in the soprano, with the other voices echoing the tune. An alto aria, transcribed later for organ by Bach, carries the second stanza. It is an ornate version of the chorale, with obbligato for solo violin.



For the third stanza, two oboes playing in free canonic imitation alternate with an aria-duet for soprano and bass, the voices singing a free variation of the chorale melody. A tenor aria, free of the chorale, intones the fourth stanza, while the simple chorale melody soars out on the trumpet.

All voices sing the final stanza in a straight, four-part setting. Three separate trumpet parts, timpani and strings revive the mood of the opening stanza, bringing the cantata to a stirring close.

— R. K.

II. It was not until well into the 18th century that the clarinet appeared either in chamber or orchestral scores. Gluck, Rameau and Stamitz were among the first composers to use it in their orchestral scores.

Mozart used a pair of clarinets in his third from last, 39th symphony (K. 543), written in 1788. His subsequent use of the clarinet, culminating in the A major concerto, hinges largely on his friendship and admiration for Anton Stadler, who was evidently an extraordinary virtuoso on the clarinet, as well as a resident of Vienna.

A quintet for clarinet and string quartet (K. 581) was premiered at a pension fund concert in Vienna in December of 1789, with Stadler playing; Mozart himself called the work "Stadler's Quintet."

The Clarinet Concerto in A major, Mozart's only work featuring solo clarinet with orchestra, is cast in the conventional three movements, captioned Allegro, Adagio and Rondo (Allegro). The opening Allegro is derived directly from an uncompleted concerto movement for bassethorn (K. 584) which was scored for two flutes, two horns and strings. When these 199 measures were expanded to become the completed 359 measures of the Clarinet Concerto's first movement, two bassoon parts were added to the orchestra, and the solo role given to the clarinet.

The cadenza used by Richard Waller is taken from the slow movement of the Clarinet Quintet (K. 581), the one called "Stadler's Quintet."

— R. K.

III. In 1700 Bach won a scholarship which took him from Ohrdruf to Lüneburg to join the choir of the school at St. Michael's Church. Bach was lodged in an old convent which also housed the Ritteracademie, a school for young noblemen, where the obligatory language was French and French culture predominated.

The dancing master, Thomas de la Selle, also played the violin in the French orchestra at the court of Celle where the reigning duke and his French wife did everything to emulate Versailles. They also kept residences in Lüneburg.

Thus for 10 years Bach was surrounded by French culture, including not only dance music but actual dancing. It is known that he heard the orchestra at Celle, but one can only surmise as to the interest he took in the dancing that took place regularly at the Ritteracademie. Study of his music based upon dances leads one to believe that he acquired a quite detailed knowledge, not only of dancing in general, but of specific dances.

Bach wrote in these forms for instrumental purposes only and it is unlikely that any of his music, with the possible exception of the Menuets, was ever used for dancing. In performing dances of Bach's time to his music, we hope to reveal how truly he understood their spirit.

In 1699 a French dancing master, Raoul Auger Feuillet, published a system of dance notation, later said to have been devised some 20 years previously by another master, Pierre Beauchamps, a colleague of Molière and Lully, and for 22 years master to Louis XIV, who took a dancing lesson daily. Social dances by Louis Pécour and other Parisian masters began to be published and were available to more distant masters by mail, for the new dances from Paris were eagerly awaited at fashionable European courts.

The important social dances were the "dances à deux," to be performed in strict order of social precedence by one couple at a time with the rest of the company seated around the room watching; therefore they were designed as much to be seen as to be performed. Although communal dances became increasingly popular as the 18th century progressed, "dances à deux" continued to be danced until the years following the French Revolution.

With the exception of the standard ballroom menuet which could be danced to any menuet air, each dance was composed to a particular tune, usually from an opera or ballet, which was published above the notated dance pattern.

The technique used in social dances had become the basic technique of theatrical ballet in the noble style, and it was not unusual for a new ballroom dance to have been performed first by very eminent professional dancers in the theatre.

— Wendy Hilton

## Saturday, July 19

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

JAMES SCHWABACHER, *Tenor*  
GEORGE SAKELLARIOU, *Guitar*

*Assisted by*

BRUCE LAMOTT, *Harpsichord and Piano*  
SHIRLEY DOUTY, *Cello*

Ohimè ch'io cado

Claudio Monteverdi  
(1567-1643)

Sonatas

E minor, Longo 356  
E minor, Longo 423  
A major, Longo 483

D. Scarlatti  
(1685-1757)

Galliard and Almain

John Dowland  
(c. 1563-1626)

Songs

Awake, sweet love  
Weep ye no more sad fountains  
Say, Love, if ever thou didst find  
Come, sorrow, come  
It was a lover and his lass

Thomas Morley  
(c. 1557-1603)

Suite No. 1, BWV 1007, in G major

Prelude  
Courante  
Minuet I - Minuet II  
Gigue

J. S. Bach  
(1685-1750)

Cantata, "Io morirei contento"

Andante con moto  
Recitativo  
Allegro risoluto  
Recitativo  
Andante  
Aria: Andante  
Adagio

A. Scarlatti  
(1660-1725)

Songs

The declaimer  
When Aurelia first I courted  
All in a hedge (or, The way to content)

Charles Dieupart  
(died c. 1740)

Songs

Spirit song  
She never told her love  
Piercing eyes  
Sailors' song

Joseph Haydn  
(1732-1809)

## Saturday, July 19

3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

BACH: THE PASSION STORY ACCORDING TO ST. JOHN

DR. RAYMOND KENDALL

Dean, School of Performing and Visual Arts  
U.S. International University, San Diego



# Saturday, July 19

8:00 p.m. Concert/Sunset Theatre

## I. Motet, "Fürchte dich nicht," BWV 228

J. S. Bach  
(1685-1750)

Fear thou not; for I am with thee: be not dismayed; for I am thy God: I will strengthen thee; yea, I will help thee; I will uphold thee with the right hand of my righteousness . . . Fear not: for I have redeemed thee, I have called thee by thy name; thou art mine. (Isaiah 41:10; 43: 1)

## II. Sinfonia Concertante for Violin and Viola, K.-E 320d, in E flat major

W. A. Mozart  
(1756-1791)

Allegro maestoso  
Andante  
Presto

STUART CANIN, *Violin*  
MYRA KESTENBAUM, *Viola*

## III. Concerto for Piano, K. 467, in C major

W. A. Mozart

(Allegro maestoso)  
Andante  
Allegro vivace assai

GITA KARASIK, *Piano*

## INTERMISSION

## IV. Symphony ("London"), H. I, No. 104, in D major

Joseph Haydn  
(1732-1809)

Adagio - Allegro  
Andante  
Menuetto: Allegro  
Allegro spiritoso

FESTIVAL ORCHESTRA

I. This dazzling eight-part motet is cast in a single movement, and is scored for two equal choirs. Its text is drawn from the 41st chapter of Isaiah, including the title phrase, "Fear thou not, for I am with you!"

Though it is performed as a single movement, there are two distinct sections. In the first, the two equal choirs answer one another in short phrases, while in the second the two choirs become amalgamated into one of four parts, singing a fugue with a long, chromatic subject, in marked contrast to the restless and broken character of the earlier section.

While a chorale is not introduced separately, the tune of Paul Gerhardt's sacred song, "Warum sollt' ich nicht denn grämen," is given to the treble voices in the fugal portion of the second part.

An inspired work requires little analysis. Suffice it to say that the motet "Fürchte dich nicht" exhibits that superb craftsmanship which made Johann Sebastian Bach the best among the great composers of the high Baroque era.

— R. K.

II. Mozart's Sinfonia Concertante was written toward the end of the year 1779. Although in the disposition of soloists and orchestra it resembles a concerto grosso, the Sinfonia Concertante is rather, in the words of George de Saint-Foix, "a sort of dialogue, or grand duo, between two instruments that are almost the personification of the two performers." Saint-Foix calls attention to the imposing character of the orchestra and its noble and passionate nature, anticipating later works in the same key, E flat. The "plaintive and somber Andante" he designates as "a sort of elegy, the sordins, as it were, stifling the sobs."

The Sinfonia Concertante may be seen as an expression of the concertante style which Mozart had heard in Paris and in Mannheim, stressing a single instrument or category of instruments in the ensemble. These features were, of course, absorbed into Mozart's later style, represented by such masterpieces as his last four symphonies.

— E. C.

III. Mozart wrote to his sister on March 10, 1785, ". . . I have just finished my Fortepiano Concerto." This was his twenty-first keyboard concert; he played the work the following day in the Burgtheater in Vienna.

The opening Allegro has a long introduction, and the initial theme is reminiscent of the first aria of Leporello in "Don Giovanni." The quiet warmth of the Andante has been aptly called "an affair of the heart," in contrast to which the allegro finale is a fast-moving explosion of ideas in an almost burlesque mood.

For his orchestral accompaniment, Mozart used a flute, two oboes, two horns, two trumpets (clarinos are called for in the score), timpani, strings and continuo.

— R. K.

IV. Joseph Haydn came to London in 1791 and again in 1794 to compose and conduct his symphonies. He came at the invitation of the impresario Salomon, who was able to provide him with ideal conditions: a large and highly skilled orchestra; an audience of musically perceptive listeners.

Haydn's twelve "London" symphonies, along with the last symphonies of Mozart, represent the fullest realization of 18th century compositional technique for orchestra. The D major symphony is the last of these twelve, bears the number 104, and was composed in 1795.

Writing from Switzerland in 1869, while her husband-to-be, Richard Wagner, was immersed in the composition of "Siegfried," Cosima von Bülow wrote to a friend, "Guess how we spent the last few evenings? . . . playing Haydn's symphonies four-hands, and, just imagine, with extraordinary eagerness! We chose the English symphonies which Haydn wrote after Mozart's death; their musical structure is wonderfully careful and delicate!"

— R. K.

# Sunday, July 20

2:30 p.m. Concert/Sunset Theatre

*This performance is dedicated to the memory of Peter Ferrante, President of the Carmel Bach Festival, 1962-1964, and honorary life member of its Board of Directors.*

## THE PASSION OF OUR LORD ACCORDING TO ST. JOHN

(Johannespassion)

BWV 243

JOHANN SEBASTIAN BACH (1685-1750)

The Evangelist . . . . . JAMES SCHWABACHER  
Jesus . . . . . DOUGLAS LAWRENCE  
Pilate . . . . . ROBERT BERNARD  
Peter . . . . . DUANE CLENTON CARTER  
Maid . . . . . CATERINA MICIELI  
First Servant . . . . . BYRON WRIGHT  
Second Servant . . . . . GARY McKERCHER  
Roman Soldiers . MARGARET ZELENY, MARCIA HUNT,  
THOMAS GOLEEKE, EUGENE LYSINGER

JACQUELYN BENSON, *Soprano*

SHEILA NADLER, *Alto*

JOHN GUARNIERI, *Tenor*

WILLIAM WAHMAN, *Tenor*

MICHAEL GALLUP, *Bass*

LOUISE DI TULLIO, *Flute*  
RAYMOND DUSTÉ, JEAN STEVENS, *Oboe and Oboe d'Amore*  
ROSEMARY WALLER, MARK VOLKERT, *Violin*  
JUDITH DAVIDOFF, *Viola da Gamba*  
DOUGLAS DAVIS, *Cello*  
KENNETH AHRENS, *Organ*  
BESS KARP, *Harpsichord*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

It is requested that there be no applause until the end of the concert. There will be an intermission of 20 minutes between Parts I and II.

A complete text in German and English will be available for free distribution at each Sunday performance.



"The Passion according to St. John" was composed at Cöthen in the winter of 1722-1723 at the time of Bach's candidacy for the Cantorate of the Leipzig Thomaskirche. Since it was first performed shortly before Bach's appointment was made official, it is probable that Bach provided the work as further proof of his qualifications or as preliminary confirmation on his acceptance by the church council.

The text is founded on a celebrated poem by Brockes, earlier set to music by, among others, G. F. Handel. The narrative proper, drawn from the fourth Gospel, is entrusted to the Evangelist, whose lines provide a framework for the comments and dialogues of Jesus, Peter, Pilate and the other "dramatis personae." As biographer Albert Schweitzer points out, "St. John's version of the Passion is in the main only a picture of the great scenes of the trials before the High Priest and Pilate. It has an air of excitement and passion. Bach was aware of this characteristic and he reproduces it in his music." The intensity of "The Passion according to St. John" contrasts with the more contemplative tone of the later "Passion according to St. Matthew."

The musical form of the "Passion" is a succession of cantatas, each of which closes with a chorale. In the "St. John," several of the chorales are used more than once, but with harmonizations which differ in accordance with the text. Each is sung not only by the Christian community (in white robes) but also by the crowd (turba), High Priests and Roman soldiers (in red robes), for all share in contemplation of our Lord's suffering and death. Because all share a sense of guilt as well, the entire chorus is heard also in the role of a raging mob; in these pieces Bach's themes are like long-drawn howls, suggesting on the part of the people an almost demoniacal fanaticism.

The aria, "It is finished," an expression of deep and racking grief, is developed from the falling sequence in which Jesus utters His last words. In accordance with the Leipzig tradition the chorale, "When comes my hour of parting," is sung at this point. The final chorus is also based on a descending motive, but its aura of suffering is tempered in the closing chorale, a profound expression of hope for a life after death. — E. C.

## Monday, July 21

2:00 p.m. Concert/Sunset Theatre

### FOR YOUNG LISTENERS

SANDOR SALGO, *Director*

#### I. Dances of the Baroque Era

WENDY HILTON, *Dancer*  
VIRGINIA HUTCHINGS, *Piano*

#### II. Scenes from "The Music Master"

G. B. Pergolesi  
(1710-1736)

Lauretta . . . . . JACQUELYN BENSON  
Lamberto . . . . . JOHN GUARNIERI  
Colagianni . . . . . MICHAEL GALLUP  
BRUCE LAMOTT, *Harpsichord*

## Monday, July 21

8:00 p.m. Concert/Sunset Theatre

Repeat of Monday, July 14, Program

## Tuesday, July 22

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

### THE WELL-TEMPERED CLAVIER (III)

JOHANN SEBASTIAN BACH (1685-1750)

MALCOLM HAMILTON, *Harpsichord*

Preludes and Fugues, BWV 870-881

Book II: No. 1, in C major  
No. 2, in C minor  
No. 3, in C sharp major  
No. 4, in C sharp minor  
No. 5, in D major  
No. 6, in D minor

No. 7, in E flat major  
No. 8, in D sharp minor  
No. 9, in E major  
No. 10, in E minor  
No. 11, in F major  
No. 12, in F minor



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**Tuesday, July 22** 3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

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Repeat of Tuesday, July 15

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**Tuesday, July 22** 8:00 p.m. Concert/Sunset Theatre

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Repeat of Tuesday, July 15, Program

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**Wednesday, July 23** 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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Repeat of Wednesday, July 16, Program

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**Wednesday, July 23** 3:00 p.m. Lecture-Recital/Parish Hall,  
All Saints' Episcopal Church

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Repeat of Wednesday, July 16, Program

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**Wednesday, July 23** 10:00 p.m. Founders' Memorial Concert  
Carmel Mission Basilica

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Repeat of Wednesday, July 16, Program







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# Thursday, July 24 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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## CHAMBER MUSIC PROGRAM

### Sonata for Flute and Continuo, F. XVI, No. 10, in G minor

Vivace  
Fuga da capella: Alla breve  
Largo  
Allegro ma non presto

MARTHA BLAINE *Flute*

Continuo: BRUCE LAMOTT, *Harpsichord*

ERICA WHIPPLE, *Cello*

A. Vivaldi  
(c. 1675-1741)

What can we poor females do?  
The knotting song  
Hush, be silent (The Fairy Queen)

GLENN DEWEESE, *Contralto*  
BRUCE LAMOTT, *Harpsichord*

### Sonata, K. 292, in B flat major

Allegro  
Andante  
Rondo: Allegro

W. A. Mozart  
(1756-1791)

MORGAN GRIFFIN, *Bassoon*  
DOUGLAS DAVIS, *Cello*

### From Dido and Aeneas

Aria: Ah Belinda, I am prest  
Recitative: Thy hand, Belinda!  
Aria: When I am laid in earth

Henry Purcell  
(1659-1695)

### Country Crie

Richard Dering  
(c. 1580-1630)

### Songs

If music be the food of love  
More love or more disdain  
Sweeter than roses (Pausanias)  
Man is for the woman made (The Mock Marriage)

Henry Purcell

FESTIVAL CHORALE  
PRISCILLA SALGO, *Director*  
BRUCE LAMOTT, *Harpsichord*

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# Thursday, July 24 3:00 p.m. Organ Recital/Bethlehem Lutheran Church

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## WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

KENNETH AHRENS, *Organist*

### Prelude and Fugue, BWV 544, in B minor

### Six Schübler Chorales

Wachet auf, ruft uns die Stimme, BWV 645  
(Sleepers, awake! A voice is calling)

Wo soll ich fliehen hin, BWV 646  
(Whither shall I flee?)

Wer nur den lieben Gott lässt walten, BWV 647  
(Whoever lets the dear Lord rule)

Meine Seele erhebet den Herren, BWV 648  
(My soul doth magnify the Lord)

Ach bleib' bei uns, Herr Jesu Christ, BWV 649  
(Abide with us, Lord Jesus Christ)

Kommst du nun, Jesu, von Himmel herunter, BWV 650  
(Comest Thou down from heaven, Lord Jesus?)

### Concerto, BWV 592, in G major

Allegro  
Grave  
Presto

### Four Duets from "Clavierübung"—Part III, BWV 802-805

Passacaglia and Fugue, BWV 582, in C minor

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# Thursday, July 24 8:00 p.m. Concert/Sunset Theatre

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Repeat of Thursday, July 17, Program

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# Friday, July 25 11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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## VIRGINIA HUTCHINGS, *Piano*

### Partita No. 2, BWV 826, in C minor

Sinfonia  
Allemande  
Courante  
Sarabande  
Rondeau  
Capriccio

J. S. Bach  
(1685-1750)

### Partita No. 6, BWV 830, in E minor

Toccata  
Allemande  
Courante  
Air  
Sarabande  
Tempo di Gavotta  
Gigue

J. S. Bach

Steinway piano loaned through the courtesy of Santa Catalina School



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**Friday, July 25**

8:00 p.m. Concert/Sunset Theatre

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Repeat of Friday, July 18, Program

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**Saturday, July 26**

11:00 a.m. Recital/Parish Hall, All Saints' Episcopal Church

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**THE WELL-TEMPERED CLAVIER (IV)**

JOHANN SEBASTIAN BACH (1685-1750)

MALCOLM HAMILTON, *Harpsichord*

Preludes and Fugues, BWV 882-893

Book II. No. 13, in F Sharp major  
No. 14, in F sharp minor  
No. 15, in G major  
No. 16, in G minor  
No. 17, in A flat major  
No. 18, in G sharp minor

No. 19, in A major  
No. 20, in A minor  
No. 21, in B flat major  
No. 22, in B flat minor  
No. 23, in B major  
No. 24, in B minor

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**Saturday, July 26**

3:00 p.m. Lecture/Parish Hall, All Saints' Episcopal Church

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Repeat of Saturday, July 19

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**Saturday, July 26**

8:00 p.m. Concert/Sunset Theatre

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Repeat of Saturday, July 19, Program

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**Sunday, July 27**

2:30 p.m. Concert/Sunset Theatre

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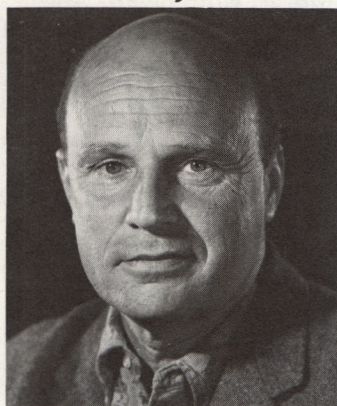
Repeat of Sunday, July 20, Program







# Festival Participants



**Richard T. Andrews**  
Contrabass

For the past 19 years Richard T. Andrews has provided continuo for the Festival Orchestra. As principal bassist of the San Antonio Symphony in Texas, he also serves as program annotator for that organization. Winner of a four-year scholarship at the Eastman School of Music, Mr. Andrews played principal bass with the San Diego and North Carolina symphonies, the Rochester Philharmonic and the National Symphony Orchestra before joining the San Antonio Symphony.



**Jacquelyn Benson**  
Soprano

As Southeastern representative in the national Metropolitan Opera finals, Jacquelyn Benson, a native of Georgia, was asked to sing with the Metropolitan Opera Studio. A year later she joined the newly formed American Opera Center at the Juilliard School of Music. She subsequently spent two years with Western Op-

era Theater and the San Francisco Opera.

Miss Benson has been contracted for two years with the Städtische Bühnen Dortmund and will leave for Germany in August. This is her first appearance with the Festival.



**Robert Bernard**  
Bass

A member of the music faculty at Stanford University, Robert Bernard returns for his 11th consecutive Festival season. He recently sang the role of Sarastro in "The Magic Flute" with the Bakersfield Opera and will return next season as Osmin in "The Abduction from the Seraglio." He appeared this year with the Carmel Consort at the Palace of the Legion of Honor in San Francisco and was a soloist in performances of the California Bach Society, including an appearance at the War Memorial Opera House in San Francisco. He also performs as soloist with the Bach to Mozart Group.

Mr. Bernard studied voice in London and Munich, later receiving his master's degree in voice from the University of Southern California. He has toured as soloist with the Norman Luboff Choir and the Gregg Smith Singers.

**Martha Blaine**  
Flute

Combining a career in arts management with that of a performer and teacher, Martha Todd Blaine, a frequent Festival participant, is currently general manager of the Los Angeles Chamber Orchestra as well as a member of the University of Southern California faculty. She also

taught at the Carnegie School of Music and Brooklyn Music School and was principal flutist with the Philadelphia Chamber Symphony and Colorado Philharmonic.



Martha Blaine

Mrs. Blaine appears often in chamber music concerts and recitals in the Los Angeles area and has been heard with the Los Angeles Chamber Orchestra, the New York City Opera Orchestra, the Ojai and Claremont festivals and the Candlelight Chamber Players. She studied flute at the University of Michigan, the Manhattan School of Music and with Marcel Moyse at the Marlboro Music School. With a master's degree in business administration, she has worked in arts management with various universities and musical organizations in Southern California.



**Stuart Canin**  
Violin

Formerly concertmaster and violin soloist with the Chamber Symphony of Philadelphia, Stuart Canin has been concertmaster of the San Francisco Symphony for the past five years. He studied at the Juilliard School of Music with Ivan Galamian, later winning first prize at the Paganini International

Violin Competition and in 1960 the Handel Medal in his native New York City.

As soloist with major European and American orchestras, Mr. Canin has appeared in concert throughout this country and abroad. He has taught at major music schools including the Oberlin Conservatory of Music and the Staatliche Musikhochschule in Freiburg, Germany, where he was Fulbright Professor of Violin. He performed Leonard Bernstein's "Serenade" for violin and orchestra in Moscow, Leningrad, Berlin, Vienna and other European cities visited during the San Francisco Symphony's first European-Soviet Union Tour in 1973. He was again a featured soloist on the Symphony's tour of Japan. Mr. Canin also makes recital appearances throughout the United States and teaches at the San Francisco Conservatory of Music.



**Douglas Davis**  
Cello

Douglas Davis, a former pupil of Gregor Piatigorsky, was chosen by the New York Violoncello Society as 1961 recipient of its first Biennial Piatigorsky Award and was presented by the society in his Carnegie Hall debut. The following year he was a prize winner in the Second International Tchaikovsky Competition and toured the Soviet Union. On the faculty of San Fernando Valley State College and a member of the Los Angeles String Quartet, Mr. Davis has appeared in concert throughout the United States and Europe; his 1973 European tour included tapings, concerto and recital performances. He



worked with Lukas Foss at the Center for Creative and Performing Arts at the University of New York and in 1972 was invited by the New York Violoncello Society to present a recital in Town Hall to commemorate the 30th anniversary of the death of cellist Emanuel Feuermann.

This is Mr. Davis's third season with the Festival; he last performed here in 1972.



**Glenna DeWeese**  
*Contralto*

A member of the Festival Chorale since 1968, Glenna DeWeese appears for her fifth season as soloist. She has lived on the Monterey Peninsula since 1967 and has made frequent solo appearances with the Monterey County Symphony. Mrs. DeWeese also sings at Bethlehem Lutheran Church in Monterey and gives private voice lessons.



**Louise Di Tullio**  
*Flute*

At the age of 19 Louise Di Tullio won a position in the Los Angeles Philharmonic

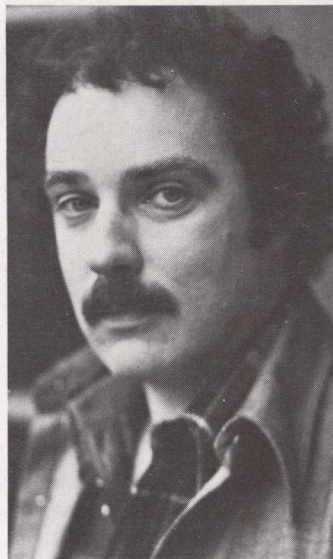
Orchestra, and has since appeared as soloist with the Glendale Symphony, the California Chamber Symphony and the Los Angeles Chamber Orchestra. She performs frequently with chamber groups in radio broadcasts from the Los Angeles County Museum and for the Monday Evening Concerts. Miss Di Tullio has recorded many of the works of Igor Stravinsky as first flutist of the Columbia Symphony under his direction. Last year a recording with her sister, Virginia Di Tullio, was released on the Genesis label. Well known to Carmel audiences, she also appears as soloist at the La Jolla, San Luis Obispo and Ojai festivals, the "Music at the Vineyards" concerts in Saratoga and as a member of the Di Tullio Trio and the Los Angeles Wind Quintet. She has just released a recording of works of Prokofiev, Sancan and Paganini on the Crystal label.



**Raymond Dusté**  
*Oboe, Oboe d'amore*

Raymond Dusté of the San Francisco Symphony returns for his 20th appearance at the Festival. Director of the Bach to Mozart Group and the California Wind Quintet, Mr. Dusté also plays with the San Francisco Opera Orchestra and performed with the Symphony during its recent tour of Japan. He is a professor at California State University, San Francisco, and he teaches privately, as well as at Stanford University.

ty. He studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Mr. Dusté has made several recordings on the Cambridge label.



**William S. Eddelman**  
*Set and Costume Designer, "The Music Master"*

William Eddelman, who also designed sets and costumes for last season's production of Telemann's opera, "Pimpinone," is Assistant Professor of Drama at Stanford University, with a Stanford Ph.D. in theater history. Specializing in 17th and 18th century Italian scenery design, he studied in Venice on a Fulbright grant, also attending master opera classes in Bayreuth. Last year he delivered a paper at a conference in Venice on 18th century scenic design. This past season at Stanford he was set designer for "The Beggar's Opera," set and costume designer for Poulenc's "The Breasts of Tiresias" and Rossini's "The Marriage Broker." This summer he is also set designer for "End Game" at Stanford's Becket Festival.

**Michael Gallup**  
*Bass*

Michael Gallup, who performed the title role in last year's Festival opera, Telemann's "Pimpinone," returns

for his third season in Carmel. During the past year he has sung works of Bach and Mozart with the Los Angeles Philharmonic, the role of Dulcamara in Donizetti's "The Elixir of Love" with the Southern California Opera and Kuno in the Portland Opera production of "Der Freischütz," in addition to



Michael Gallup

performances in "Salome" with the San Antonio and Portland operas and "La Boheme" with the San Diego Opera. This summer he will repeat the role of Mr. Peachum in the Western Opera Theatre's production of "The Threepenny Opera." Mr. Gallup was a 1972 finalist in the San Francisco Opera auditions and also the winner of a National Opera Institute award. As a music student at California State University, Long Beach, he won the Outstanding Service Award and Scholarship offered by the university's Fine Arts Affiliates.

**Morgan Griffin**  
*Bassoon*

Principal bassonist of the Seattle Symphony, Morgan Griffin returns for his seventh season with the Festival. He studied with Sol Schoenbach and Leonard Sharrow and attended the University of Washington, receiving Bachelor and Master of Science degrees. Mr. Griffin has played with the CBC Chamber Orchestra, the Spokane and Little Rock symphony orchestras and with a number of other music groups.



**John Guarneri**  
*Tenor*

Beginning his career at age 17 as first prize winner in the Metropolitan Opera Guild student auditions, John Guarneri went on to understudy the lead role of Marius in the Broadway production of "Fanny." He has often appeared on television



John Guarneri

and in concert with the New York, Los Angeles and Rome Philharmonic Orchestras, and opera performances in New York, Italy, North Africa and California. Mr. Guarneri has sung most of the major Bach works, most recently *The Passion According to St. John* under the direction of Robert Shaw. He has recorded opera excerpts on the Buena Vista label and *The Passion According to St. Matthew* for Coventry records. This fall he will appear as tenor soloist with the Roger Wagner Master Choral in a premiere performance of the Maciejewski "Mass" at the Los Angeles Music Center. This is Mr. Guarneri's first appearance at the Festival.

**Janet Guggenheim**  
*Piano*

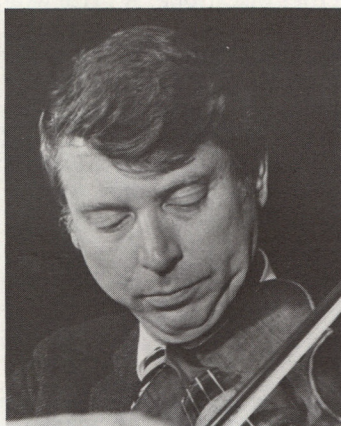
A graduate of the University of California, Janet Guggenheim holds a master's degree from the Juilliard School of Music, where she studied with Rosa Lhevinne and was studio pianist for Leonard Rose, Joseph Fuchs and other artists. A recipient

of the Alfred Hertz Scholarship and a Martha Baird Rockefeller Foundation grant, Miss Guggenheim has



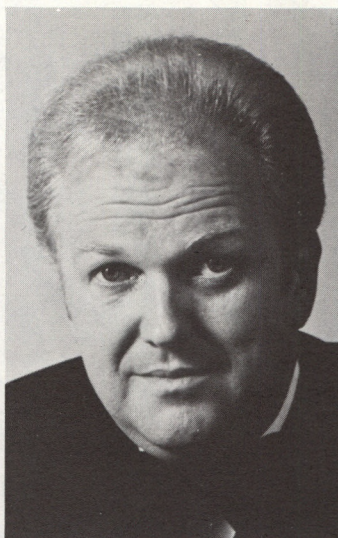
Janet Guggenheim

given recitals throughout this country and Europe and has appeared with numerous orchestras, including the San Francisco Symphony. She was pianist for Pablo Casals' master classes and has been heard on radio and television.



**Thomas Hall**  
*Viola*

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been its principal violist for the past five seasons. He is head of the Music Department and Associate Professor at Chapman College, where he has taught since 1968. Receiving his masters' and doctoral degrees from the University of Southern California, he was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



**Malcolm Hamilton**  
*Harpsichord*

Malcolm Hamilton returns to the Festival for his third season as soloist, last appearing here in 1973. As a student of Mme. Alice Ehlers (he performed in recital with her during the 1966 Festival) he completed his doctorate in music at the University of Southern California, founded the university's Baroque Society and is on the faculty of its School of Performing Arts.

Last year Mr. Hamilton made his New York debut and also toured Europe as soloist with the Los Angeles Chamber Orchestra under the baton of Neville Martin. He has given concerts throughout North America and has appeared with major chamber orchestras under Sir John Barbirolli, Milton Katims, Gerhard Samuel and others. On the Delos label Mr. Hamilton has recorded solo performances of the works of Scarlatti and Handel, and with Eva Heinitz, viola da gamba, the music of Bach and Telemann. The two artists have completed a new recording of the works of Marin Marais, to be released by Delos at the end of the summer.

**Thomas Harmon**  
*Organ*

University Organist of the University of California, Los Angeles, and a member of its

music faculty since 1968, Thomas Harmon studied with the Viennese organist



Thomas Harmon

Anton Heiler during a year's Fulbright Fellowship to Austria. He has performed and lectured throughout this country and abroad and has appeared at UCLA, the Hollywood Bowl, the Los Angeles Music Center and has performed with the Los Angeles Philharmonic and the Los Angeles Master Choral. Dr. Harmon is Dean of the Los Angeles Chapter of the American Guild of Organists and serves as organist for the First United Methodist Church of Santa Monica.



**Edward Haug**  
*Trumpet*

Edward Haug, a specialist in the Baroque trumpet, returns this year for his 18th season with the Festival. A member of the San Francisco Symphony, the San Francisco Opera Orchestra and the Bach to Mozart Group, Mr. Haug has taught for 29



years at the San Francisco Conservatory of Music. He is also a member of the Camara Brass Quintet, noted for its performances of Baroque music.



**Wendy Hilton**  
*Dancer*

A specialist in French Baroque court and theatrical dance as performer, researcher, teacher and choreographer, Wendy Hilton was born in London, pursuing her initial studies there and later on the Continent. Between 1961 and 1968 she directed the only professional group in England devoted to the performance of pre-19th century dance. Now a resident of New York City, she has toured the United States giving concert and lecture-demonstrations since her American debut with Rosalyn Tureck at Lincoln Center in 1968. She is on the faculty of the Juilliard School of Music and Rutgers University. She gave a course for musicians and dancers at Stanford University in 1973, and again this summer.

Miss Hilton has choreographed for BBC-TV, the Royal Opera House, Covent Garden, the Handel Opera Society in London and the New York Pro Musica. She has appeared at Carnegie Hall and Symphony Hall, Boston, in concerts conducted by Michael Tilson Thomas, and at the Cubiculo Theatre with the New York Consort of Viols. She is the author of a book on Baroque dance.



**James Hull**  
*Tenor*

Frequently appearing as soloist with the Monterey Symphony and Monterey Peninsula Choral Society, James Hull has participated in the Festival for the past 10 years. He holds bachelor's and master's degrees in music education from Central Washington State College, and teaches music in the Monterey schools.



**Marcia Hunt**  
*Contralto*

Having studied at the University of Michigan and the San Francisco Conservatory of Music, Marcia Hunt has performed concert and oratorio works with the San Francisco, Oakland, Marin and Santa Rosa symphonies and the California Bach Society. Her operatic appearances have included performances with the San Francisco Civic Light Opera.



**Virginia Hutchings**  
*Piano*

Receiving her training with Mmes. Rosina Lhevinne and Ilona Kabos, Virginia Hutchings holds Bachelor and Master of Science degrees from the Juilliard School of Music and has received numerous honors and scholarship awards, including two grants from the Martha Baird Rockefeller Fund. She has toured the Far East and the major cities of Europe. A prize winner in the International Busoni Competition, Miss Hutchings has performed and recorded for radio and television audiences here and abroad in addition to her appearances on the concert stage.



**Gita Karasik**  
*Piano*

A native of San Francisco, Gita Karasik won the Young Concert Artists auditions in 1969 and made her New York debut in the Young Concert Artists series at Carnegie Hall. She has since appeared as soloist with the San Francisco Symphony, the Los Angeles Philharmonic, the Boston "Pops" and

other orchestras. In addition to recitals throughout the United States, she toured Central and South America in 1971.

Miss Karasik won first prize from the Pacific Musical Society and has received awards from the Oakland Symphony, the Young Musicians Foundation and the San Francisco Symphony Foundation. A Ford Foundation grant in 1970 has enabled her to commission a piano concerto to be performed with a major orchestra. She studied with Adolph Baller at the San Francisco Conservatory and with Lev Shorr and Mme. Rosina Lhevinne at the Aspen Music Festival. She recently participated in the master classes of Karl Ulrich Schnabel. This is Miss Karasik's first appearance at the Festival.



**Bess Karp**  
*Harpsichord*

A native of Los Angeles, Bess Karp has appeared extensively on the West Coast both in recital and with the major orchestras and chamber groups of Southern California. These include the Los Angeles Philharmonic Orchestra, the Los Angeles Chamber Orchestra, Pasadena Symphony, California Chamber Symphony, Roger Wagner Sinfonia, Brandenburg Players and the Baroque Ensemble of the University of California, Los Angeles, which she also directs. She has performed as soloist at the Hollywood Bowl, the Los Angeles Music Center and with such series as the UCLA Fine Arts Pro-



ductions, the Los Angeles Bach Festival, Monday Evening Concerts, the Ojai Festival and Bing Concerts.

Ms. Karp received her M.A. in historical musicology from UCLA and is currently on the music faculties of both UCLA and Immaculate Heart College. She has appeared on network and educational television and recorded for the film industry. This is her third consecutive season with the Festival.



**Dr. Raymond Kendall**  
*Lecturer*

Dean of the School of Performing and Visual Arts of the United States International University, San Diego, Dr. Raymond Kendall also serves as consultant to several foundations. He was formerly Dean of the School of Performing Arts of the University of Southern California and Executive Director of the Young Musicians Foundation of Los Angeles. He holds degrees from Occidental College, Stanford and Cornell universities. This is his 11th season as lecturer for the Festival.

**Myra Kestenbaum**  
*Viola*

A native of Los Angeles, Myra Kestenbaum is a graduate of the Juilliard School where she was a scholarship student of Ivan Galamian and William Primrose. She also coached with Paul Doktor at the Mannes School in New York. She has appeared extensively throughout

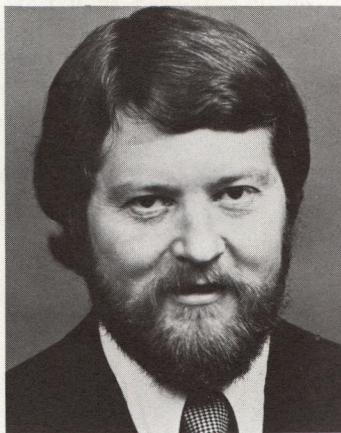
the United States, Canada, Europe, Australia and New Zealand both as soloist and in chamber music concerts,



**Myra Kestenbaum**

and has performed frequently in American music festivals, including Aspen, Marlboro, Ojai and Claremont. Principal violist of the Los Angeles Chamber Orchestra under Neville Marriner, conductor, she has performed as concert soloist.

Miss Kestenbaum is a member of the Los Angeles String Quartet and is on the faculty of California State University at Northridge. Her first complete viola recital album has recently been released by Sheffield records.



**Arthur Krehbiel**  
*Horn*

Co-principal horn with the San Francisco Symphony, Arthur Krehbiel returns for his second season as a Festival soloist, having first played in the Festival Orchestra in 1957. He is a graduate of Northwestern University, becoming assist-

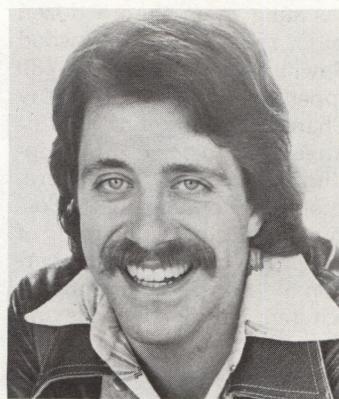
ant first horn with the Chicago Symphony and its youngest member. Later he was named associate first horn while also teaching at De Paul University. From 1963 to 1971 he played principal horn with the Detroit Symphony as well as teaching and directing the brass choir at Wayne State University.

Mr. Krehbiel has appeared as soloist with the Little Symphony and most recently as soloist with the San Francisco Chamber Orchestra at the opening of the Twilight Series at the M. H. de Young Memorial Museum and also at Stanford University.



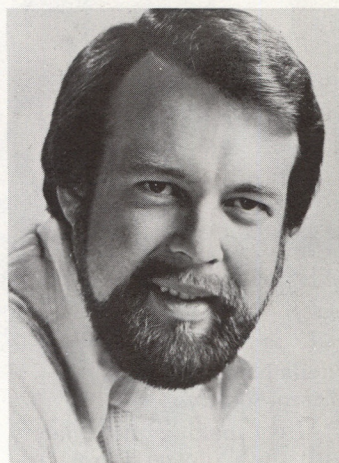
**Bruce Lamott**  
*Harpsichord*

A Ph.D. candidate in musicology at Stanford University, Bruce Lamott studied harpsichord with Edith Kilbuck at Lewis and Clark College, Portland, where he received his bachelor's degree, summa cum laude. He has also studied with Alan Curtis of the University of California, Berkeley, faculty. Formerly organist of St. Stephen's Episcopal Cathedral in Portland, he is currently organist and choir director at Trinity Presbyterian Church in San Carlos. Mr. Lamott was the recipient of the 1974 Ingolf Dahl Award for musicology. He was harpsichordist for the Stanford Opera Workshop production of "Don Giovanni," under Sandor Salgo, and most recently was musical director of the Stanford Drama Department production of "The Beggar's Opera."



**Keith Langsdale**  
*Stage Director,*  
*"The Music Master"*

During his student years at the University of Evansville, Indiana, where he received his Bachelor of Fine Arts degree, Keith Langsdale directed and acted in over 25 stage productions, including "Death of a Salesman," "Marat / Sade," "Homecoming" and "Love's Labour's Lost." He later performed in "Anything Goes" and "Boys in the Band" at the Pittsburgh Playhouse, and "The Imaginary Invalid" at the Ford Theatre, Washington, D.C. He directed Eugene O'Neill's "Ile" off Broadway, also Midwest summer stock including "Waltz of the Toreadors" and "The Fantasticks." "The Music Master" is Mr. Langsdale's first directed production on the West Coast.



**Douglas Lawrence**  
*Baritone*

Following his 1974 appearance with the Festival, Douglas Lawrence made his San Diego Opera debut in the role of Lescaut in "Manon." He



has sung more than a dozen major roles in the Hollywood Bowl and made more than 30 appearances in the Dorothy Chandler Pavilion of the Los Angeles Music Center, including the West Coast premiere of Penderecki's "Cosmogony," and the role of Valentine in a concert version of "Faust" with Dorothy Kirsten, Norman Treigle and the Los Angeles Master Chorale. He made his debut with the San Francisco Opera in 1973. His most recent San Francisco appearance was the role of Somarone in the combined theater and concert production of Berlioz' "Beatrice and Benedict" with the San Francisco Symphony. This is his 10th consecutive season with the Festival.

A recitalist as well as opera singer, Mr. Lawrence made his European debut in Stuttgart. His first in a series of recordings is Benjamin Britten's "War Requiem," made in Europe with the Vienna Boys Choir and the Radio Symphony of Yugoslavia, under the direction of William Hall. Mr. Lawrence is a member of the music faculty at the University of Southern California.



**Sheila Nadler**  
*Mezzo-Soprano*

After making her debut with the Chicago Lyric Opera, Sheila Nadler was engaged by the San Francisco Opera and for the past six years has appeared in a variety of contralto and mezzo-soprano roles, including Erda in "Siegfried," Tisbe in Jean-

Pierre Ponelle's production of "Cenerentola," and the title role in "The Grand Duchess of Gerolstein" with the Spring Opera. She has sung Ulrica in "Un Ballo in Maschera" with both the Pittsburgh and Baltimore operas and Jocasta in "Oedipus Rex" with the New York City Opera. She participated in Maria Callas' master classes at the Juilliard School, later singing the role of Amneris in "Aida" with the Detroit, Buffalo and St. Louis symphonies.

Winner of the Baltimore Opera Competition and recipient of both a Rockefeller Foundation grant and a Sullivan Foundation award, Miss Nadler has sung with major orchestras in concert repertoire and has toured with the Bach Aria Group. This is her first appearance with the Festival.



**Mary-Esther Nicóla**  
*Soprano*

After a year's absence, Mary-Esther Nicóla returns for her 13th appearance with the Festival. A resident of San Diego, Miss Nicóla has been heard frequently in recital and oratorio, including appearances at Loma Linda University and with the Escondido Oratorio Association. She has coached at the Idyllwild Music Camp under William Hall and has been a soloist with the William Hall Chorale in Los Angeles and with the San Diego Symphony.



**Margot Power**  
*Soprano*

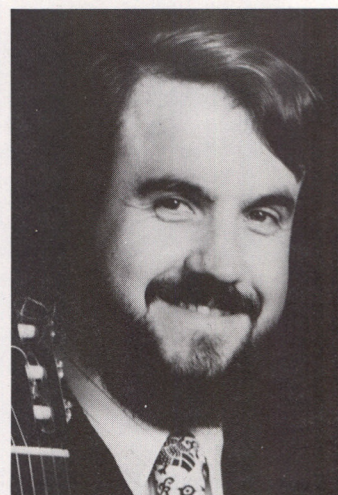
Appearing frequently with chamber music groups and in recital in the San Francisco Bay area, Margot Power returns for her ninth consecutive season with the Festival. Following a degree in music education at Syracuse University, she studied in the opera department of the Peabody Conservatory, later becoming a regional winner of the San Francisco Debut Auditions. She has sung with the San Francisco Spring Opera and as soloist with the Marin, San Leandro, Oakland and Vallejo symphonies, including the role of Hero in "Beatrice and Benedict" with the Marin Symphony. She recently appeared in a program of French songs for the 50th anniversary of the Palace of the Legion of Honor in San Francisco.



**Linda Purdy**  
*Mezzo-Soprano*

A music graduate of California State University in San Francisco, Linda Purdy was chosen in 1974 to par-

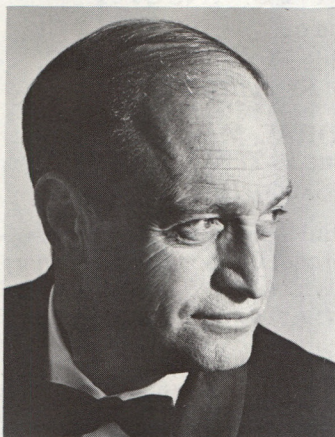
ticipate in the Oglebay Opera Institute, under producer and director Boris Goldovsky, performing the roles of Cinderella in "La Cenerentola," Martha in "Faust," and Octavian in "Der Rosenkavalier." She has also sung Dorabella in "Cosi Fan Tutte," Orfeo in "Orfeo ed Euridice" and Flora in "La Traviata." She has recently made two recordings for the Nisience Foundation of Glendale and next season will appear in recital with the Modesto Symphony Orchestra Association. This is her first season with the Festival.



**George Sakellariou**  
*Guitar*

Graduating with honors at age 18 from the Hellenikon Odeon (Conservatory) in Athens, George Sakellariou was among nine students chosen by Andres Segovia to perform daily in the master class at the University of California, Berkeley. He has made frequent appearances on college and university campuses on the West Coast and as soloist with many chamber groups. He recently completed a concert tour in South America and has conducted seminars at the Universidad de Antioquia in Colombia and the National Guitar Society of Bogotá. Mr. Sakellariou teaches at the San Francisco Conservatory of Music and at Dominican College in San Rafael. This is his third appearance at the Festival.





**James Schwabacher**  
*Tenor*

James Schwabacher made his debut with the Festival in 1950 as the Evangelist in the *Passion According to St. John*, the first performance of Bach's Passions in Festival history, and has been its only officially engaged Evangelist since that time. His career has included 14 roles with the San Francisco Opera and he has appeared with symphony orchestras throughout the country under Conductors Leinsdorf, Krips, Foss, Jorda, Kritz and Steinberg. He performs frequently at community concerts and has appeared at more than 75 colleges and universities.

Mr. Schwabacher has sung in major festivals such as the Bethlehem Bach Festival, the Brevard Festival and for four seasons with the Ojai Festival. He has also appeared in European concert halls including the Festival of Two Worlds at Spoleto. A past president of the San Francisco Symphony Foundation, he is on its executive committee, is vice president and founder of the San Francisco Spring Opera and past president and executive committee member of the San Francisco Conservatory of Music.

**Diane Thomas**  
*Soprano*

After attending Occidental College and the University of California at Los Angeles, Diane Thomas studied and

performed lieder with Erik Werber at the Vienna Academy of Music in Austria. She attended George London's master class at the University of Southern California, receiving the Los Angeles Music Teachers Association award in 1968, as well as the Arthur Bergh Memorial Award in San Francisco Opera regional auditions. In 1971 she was a finalist in the



Diane Thomas

San Francisco Opera auditions and a member of the Merola Opera Program.

This year Miss Thomas has appeared as soloist with the Los Angeles Master Chorale directed by Roger Wagner and as soloist in the *Passion According to St. John* conducted by Robert Shaw. She has also performed with the UCLA Opera Workshop, Los Angeles Opera Guild, Los Angeles County Museum Concerts and as soloist with the William Hall Chorale. This is her second season with the Festival.



**William Wahman**  
*Tenor*

Making his first appearance at the Festival, William

Wahman has completed his third season with Western Opera Theatre and made his debut with the San Francisco Opera last season in "*Parsifal*." This past winter he was tenor soloist under Karl Richter with the San Francisco Symphony in the Palace of Fine Arts.

Mr. Wahman was awarded a fellowship to the Berkshire Music Center at Tanglewood and served as apprentice artist with the Santa Fe Opera in 1971 and 1973. In addition to many performances of the oratorio works of Bach, Mozart, Beethoven and Schubert, he has made several solo appearances with the Chicago Symphony Orchestra.



**Gregory Wait**  
*Tenor*

Returning for his fifth consecutive season with the Festival, Gregory Wait has been guest choral clinician for the summer music workshops sponsored by the Lyceum of the Monterey Peninsula and the Festival. He is in charge of a multiple choir program at Whittier First Christian Church, where he serves as Minister of Music. In addition, he is Director of the Lutheran Chorale of Los Angeles. During the past season, Mr. Wait was tenor soloist for the Seattle Symphonic Chorale, the William Hall Chorale, the Los Angeles Master Chorale, and sang the role of King Olav in the American premiere of

Ludvig Irgens-Jensen's "*The King Returns*." He frequently appears as both singer and clinician-conductor of major choral works in the Los Angeles area.



**Richard Waller**  
*Clarinet*

Richard Waller, who last appeared with the Festival in 1966, has been principal clarinetist of the Cincinnati Symphony Orchestra, under Max Rudolf and Thomas Schippers, since 1961. He was previously principal clarinetist and soloist of the United States Navy Band, Washington, D.C., and principal clarinetist of the American Ballet Theatre Orchestra. He has appeared at the Tanglewood, Marlboro and Bowdoin College festivals, working with Pablo Casals, Leon Fleisher, Rudolf Serkin, Leonard Bernstein and others. This summer he will also perform and teach at the Banff Centre School of Fine Arts in Alberta, Canada.

As soloist with the Cincinnati Symphony, Mr. Waller's performances have included the world premiere of Easley Blackwood's *Concerto for Clarinet*. Next season he will appear as soloist in the Copland concerto, Aaron Copland conducting, and the world premiere of Ingolf Dahl's *Symphony Concertante* for two clarinets. Mr. Waller is also adjunct professor of clarinet at the University of Cincinnati's College-Conservatory of Music and a member of the Cincinnati Woodwind Quintet, in residence at the university.



# *Lyceum Summer Music Workshops*



For most students, summer vacation is a time for sunshine and leisure. But for cellist Sadiya, alto Pam, flutist Karen and the 62 other participants in the Summer Instrumental and Choral Workshops, jointly sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, this summer has been a time for scores, sopranos and strings in a musical dream come true. Under the inspiring directorship of Maestro Salgo, music students from the Monterey Peninsula, Salinas, Watsonville and as far away as Boulder Creek have been reading, playing and singing scores which include many selections from the Festival program. Chosen at spring audition-interviews for their natural abilities and outstanding talent, rather than level of experience, the young musicians have spent about 27 hours each week, individually and in groups, with professional musicians who devote their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the Wayfarer from June 16 to June 27. From June 23 to July 11 All Saints' Episcopal Church reverberated with the sounds of the Instrumental Workshop under the guidance of Fred Schlichting, who returned from Washington for the ninth year.

The workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), the Bing Crosby Youth Fund, the David and Lucile Packard Foundation of Palo Alto and the Thirty-Nine Craftsmen of the Monterey Peninsula. The generosity of Mr. and Mrs. Fidel Sevilla and the Kiwanis Clubs of Monterey and Marina makes it possible for the Lyceum to offer individual scholarships to young musicians.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who donate their time and expertise on subjects ranging from Bach to Wildflowers and from Computers to Veterinary Medicine to make possible an offering of 85 seminars and workshops with an enrollment of over 1000. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.

LYCEUM OF THE  
MONTEREY PENINSULA  
and  
CARMEL BACH FESTIVAL, INC.  
SANDOR SALGO, *Executive Director*

## SUMMER CHORAL WORKSHOP June 16-27

PRISCILLA SALGO, *Director*

### Clinicians

CATERINA MICIELI, *Soprano*; GREGORY WAIT, *Tenor*;  
RICHARD WILLIAMS, *Bass*  
*Accompanist*: ARLINE ARRIVEE

### Students

Connie Atkins, soprano	Becky Miller, alto
Christy Billings, soprano	Yolanda Mitchell, soprano
Mary Ann Burke, soprano	Kit McBride, soprano
Katherine Collar, soprano	Hugh McDevitt, bass
Kathleen Collins, soprano	Pam McKinley, alto
Beth Comstock, alto	Ellen Pluth, soprano
Lee Danaher, bass	Leslie Pope, alto
Rainbow Flash, bass	Steve Pope, tenor
Valerie Fritzie, soprano	Tom Porter, bass
Jay Hull, tenor	Leslie Robinson, soprano
Tim Hull, tenor	Janet Smith, soprano
Lori Kaltenbach, soprano	Becky Taylor, alto
Robert Knopf, bass	Russell Thorngate, bass
Buddy Meacham, tenor	

## SUMMER INSTRUMENTAL WORKSHOP

June 23-July 11

FRED SCHLICHTING, *Director*

### Clinicians

MARILYN ROBINSON SEVILLA, *Strings*; FIDEL SEVILLA,  
*Strings*; SHIRLEY DOUTY, *Strings*; JEAN CHANDLER,  
*Woodwinds*; JOHN RUSSELL, *Brass*

### Students

Martha Buskirk, cello	Landa Lade, violin
Carla Cassani, violin	Sharon Long, viola
Brian Crocker, classical saxophone, clarinet	Mimi Matsumune, cello
David Dally, violin	Karen Ottone, flute
Donald Dally, violin	Paul Robinson, horn
Richard Elms, trumpet	Donna Ryu, violin
Alex Eremeyeff, violin	Christiane Sarragossa, cello
Mark Eshoff, trumpet	Kyung W. Shin, violin
Sadiya Espino, cello	Mary-Margaret Stanley, violin
Melody Fields, violin	Russell Thorngate, horn
Yvonne Force, flute	Theresa Thomas, violin
Nancy Hancock, cello	Lissa Valenzuela, violin
David Horne, clarinet	Karen Weitzman, violin
Jay Hull, horn	Leora Weitzman, violin
Kathleen Hull, oboe	Stephen Wereszynski, cello
Susan Isaac, violin	Marty Wortham, flute
Mark Jarvis, violin	
Linda Johnston, violin	
Vanetia Johnston, violin	

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# Historical Instruments

# Acknowledgements

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others, modern reproductions. Descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries.

**BAROQUE ORGAN** (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

**CELLO** (Douglas Davis). Nicholas Gagliano, Naples, Italy, 1745.

Regarded as one of the finest extant examples of this maker's art. The varnish is of a rich blond color.

**CONTRABASS** (Richard T. Andrews). Made by Durant in Paris, 1797.

**GUITAR** (George Sakellariou). Jose Ramirez, Madrid.

**HARPSICHORD** (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th century harpsichord by the North German builder Hass. Anonymous donor.

Two manuals; two 8', one 4', one 16', one Nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**HARPSICHORD** (Carmel Bach Festival). Made by Neupert in Nürnberg, Germany. Anonymous donor.

Two manuals; two 8', one 4', one lute (buff) stop.

**HARPSICHORD** (Carmel Bach Festival). Made by Wittmayer in Gartenburg, Germany. Bequeathed by Mrs. Helen Fuller.

One manual; one 8', one 4', one lute (buff) stop.

**HARPSICHORD** (Malcolm Hamilton). Made by Wittmayer in Gartenburg, Germany, 1962.

Made according to the specifications of Bach's own harpsichord: two manuals; two 8', one 4', one 16'; two lute (buff) stops, 8' and 16'.

**OBOE D'AMORE** (Raymond Dusté). Modern reproduction by Marigaux in France.

A mezzo-soprano instrument with a pear-shaped bell.

**OBOE D'AMORE** (Jean Stevens). Modern reproduction by Howarth in London, England, 1958. Property of Raymond Dusté.

**ORGANO DI LEGNO** (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zürich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedacht 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedacht 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

**VIOLA** (Thomas Hall). Northern Italian instrument, 18th century; maker unknown.

**VIOLA** (Myra Kestenbaum). Albani, 1711. Generously loaned by Mrs. Ruth Kinkin of Los Angeles.

**VIOLA DA GAMBA** (Selina Carter). Made by Bächle in Baidersdorf, W. Germany, 1971.

**VIOLA DA GAMBA** (Judith Davidoff). Heinrich Galliziner, 1710.

**VIOLA DA GAMBA** (Sally Kell). Modern reproduction by Zeitner in Berlin, Germany, in 1967.

**VIOLIN** (Stuart Canin). The St. Vallier violin. Antonio Stradivarius, 1699.

**VIOLIN** (Linda Rose). Juanarius Gagliano, 1742.

**VIOLIN** (Polly Sweeney). J. B. Guadagnini.

**VIOLIN** (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

The Carmel Bach Festival, Inc., wishes to express its deepest appreciation to All Saints' Episcopal Church, Bethlehem Lutheran Church, Carmel Mission Basilica, First Presbyterian Church of Hollywood, Church of the Wayfarer; the City of Carmel; Frank Riley, Director of Sunset Cultural Center; Sir Harry Downey, The Rev. Edward MacMahon, The Rev. David Hill; Robert Commanday, Prof. George Houle, Prof. William Mahrt; the Carmel Pine Cone, Carmel Valley Outlook, Game and Gossip, Monterey Peninsula Herald, Monterey Peninsula Review, San Francisco Chronicle, San Francisco Examiner, Los Angeles Times, San Jose Mercury and News, Sacramento Bee, Palo Alto Times, Oakland Tribune, This Month, Time Out; radio stations KFAC, KKHI, KRML, KUSP, KWAV; television station KMST; American Guild of Musical Artists, Musicians' Association (AFM Local 616), Monterey County Symphony Association, Carmel Music Society, Arts Coordinating Council of Monterey County, Carmel Art Association, Volunteers in Action; Richard D. Colburn, Ida Kattenburg, Judy Lamberson, John Planting, Polly Sweeney, Thomas Schultz, Sandra L. Skillicorn, Brigitta Wray; Carmel Business Association, Carmel Police Department, Carmel Fire Department, Monterey Peninsula College; Rapid Blue Print (Carmel), Silk Screen Print Shop; Carmel Board of Education and School of Adult Education, Carmel High School Music Department, Girl Scouts Monterey Bay Council; the Carmel residents who have generously contributed housing to Festival participants; the hotels, motels and merchants of the area; the soloists and members of the Festival Chorus, Chorale and Orchestra, the stage crew, staff and ushers; and to all others who have worked to make the Carmel Bach Festival a continuing success. Special thanks to Kathy Taugher Murray.

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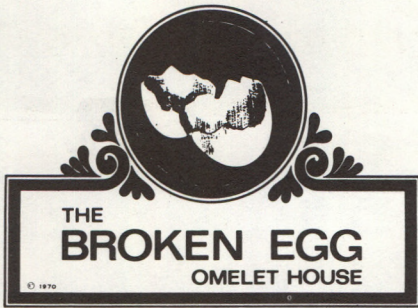
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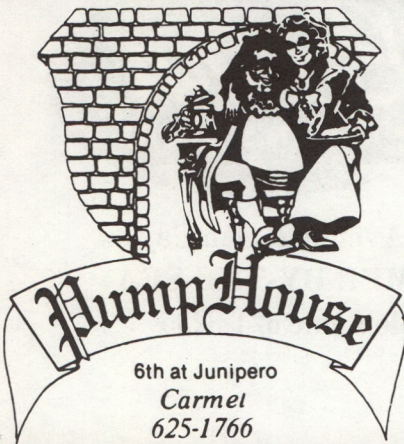
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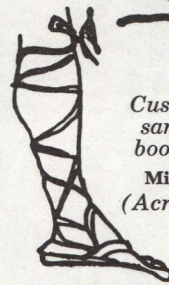
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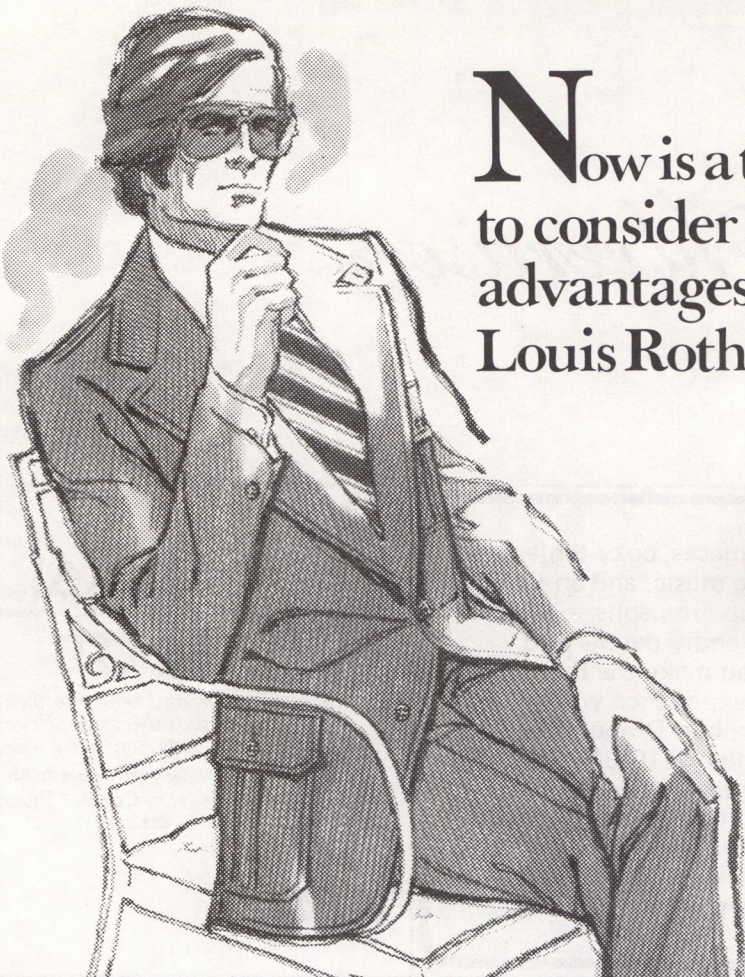


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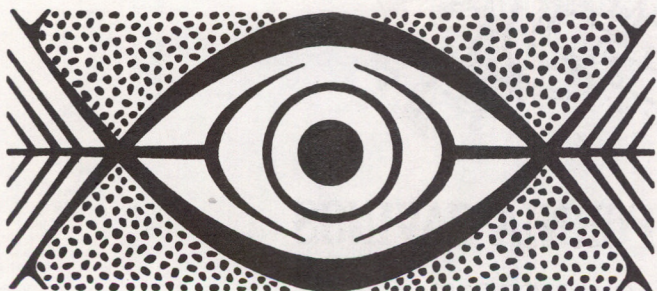
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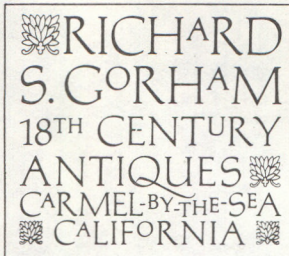
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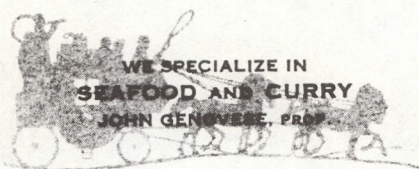
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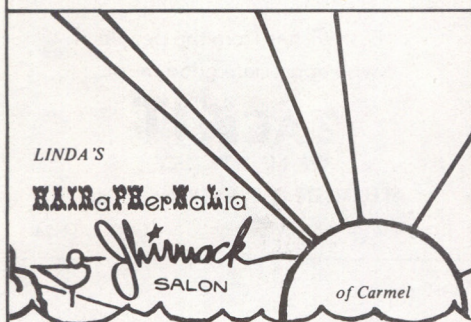
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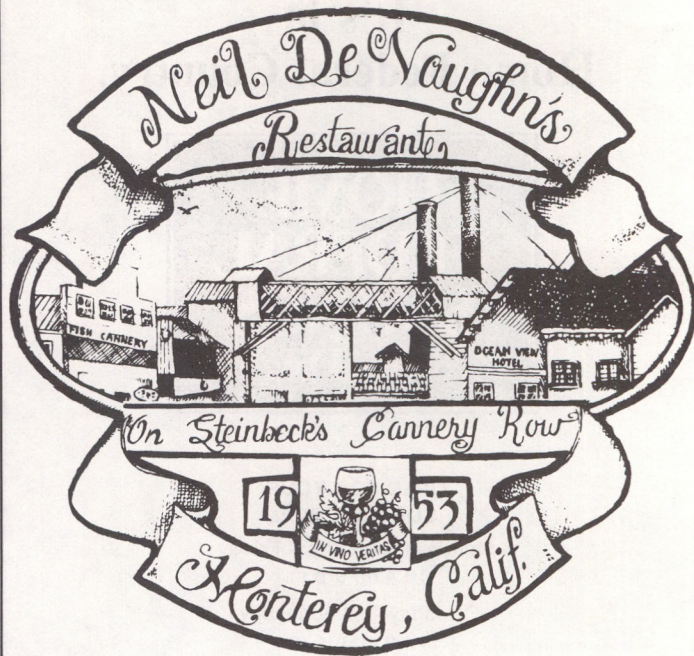
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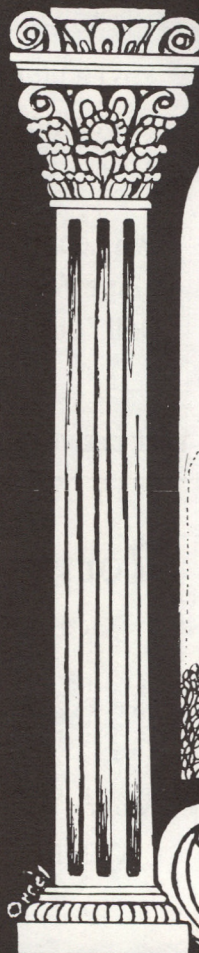
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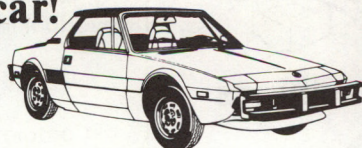
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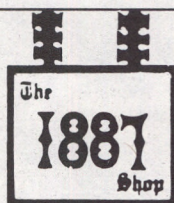
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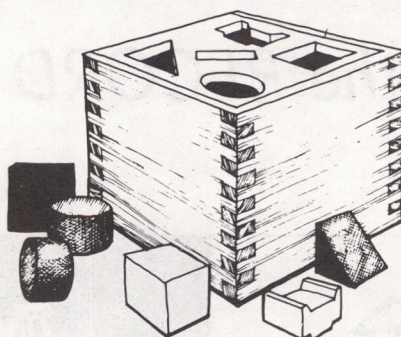
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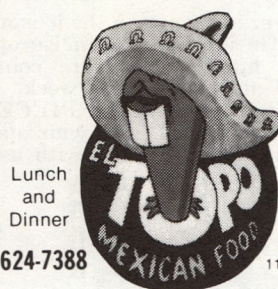


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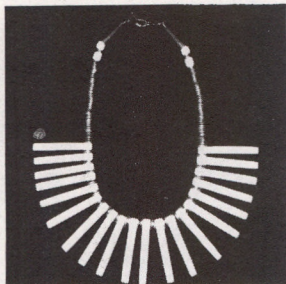


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JULY 19 THROUGH  
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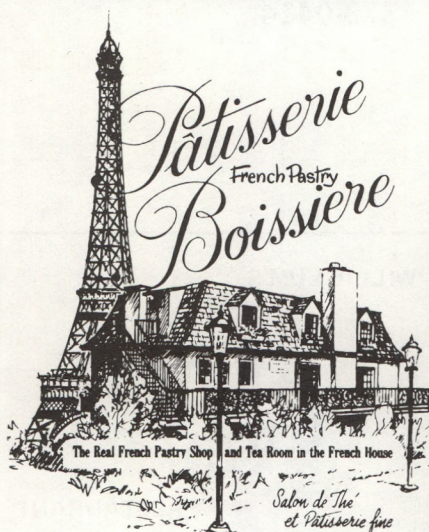
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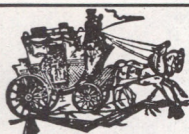
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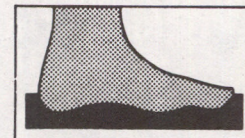
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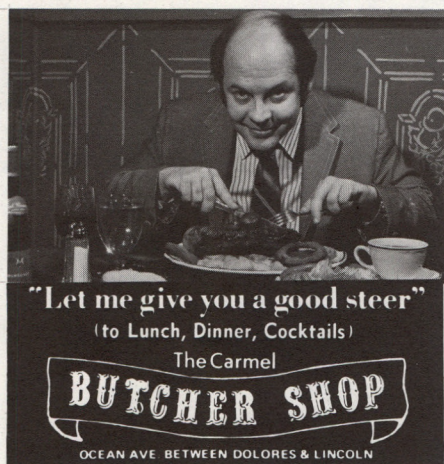
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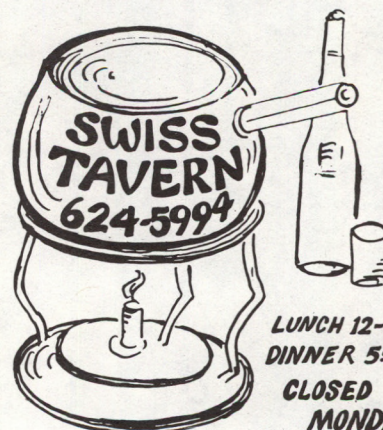
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DINNER 5:30-9  
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# Welcome Bach!

## OPEN HOUSE

In keeping with this festive occasion, the Crepe Garden Restaurant of Carmel will start the Bach Festival with an open house on July 14th.

## NEW LOCATION

We just moved from the Cypress West Inn location to offer you a new environment in dining. Set inside the 1st Federal Savings Courtyard at 6th & Junipero—across from The Jade Tree, The Crepe Garden Restaurant is one of the only restaurants in California to feature the Brittany crepe.

6th & Junipero (across from The Jade Tree) in Carmel by-the-sea. Phone 624-9018.

## ENTICING MENU

Together with the Brittany crepes, there's delicious home-made soups, fresh salads, escargot, and a featured "Chef's Special" each evening. And to keep your dining in concert, the Crepe offers a very fine selection of wines.

## OPEN 7 DAYS

The Crepe is open for brunch, lunch, and dinner 7 days a week.



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